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BRITAIN'S HEAVIEST ROCK MAG

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KERRANG!

HEAR 'N AID

LET THEM EAT METAL!

Illustration by IAN GIBSON

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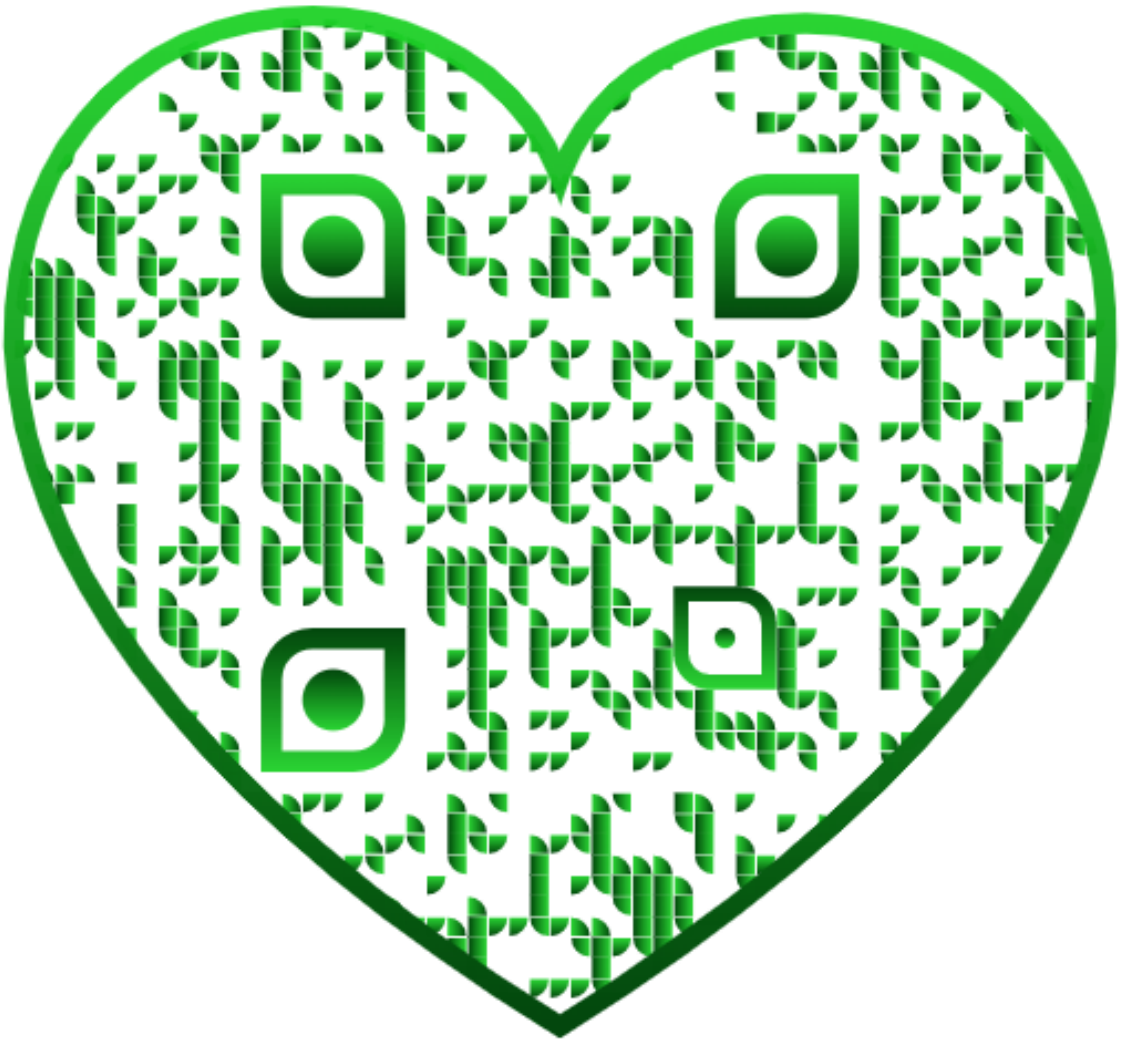
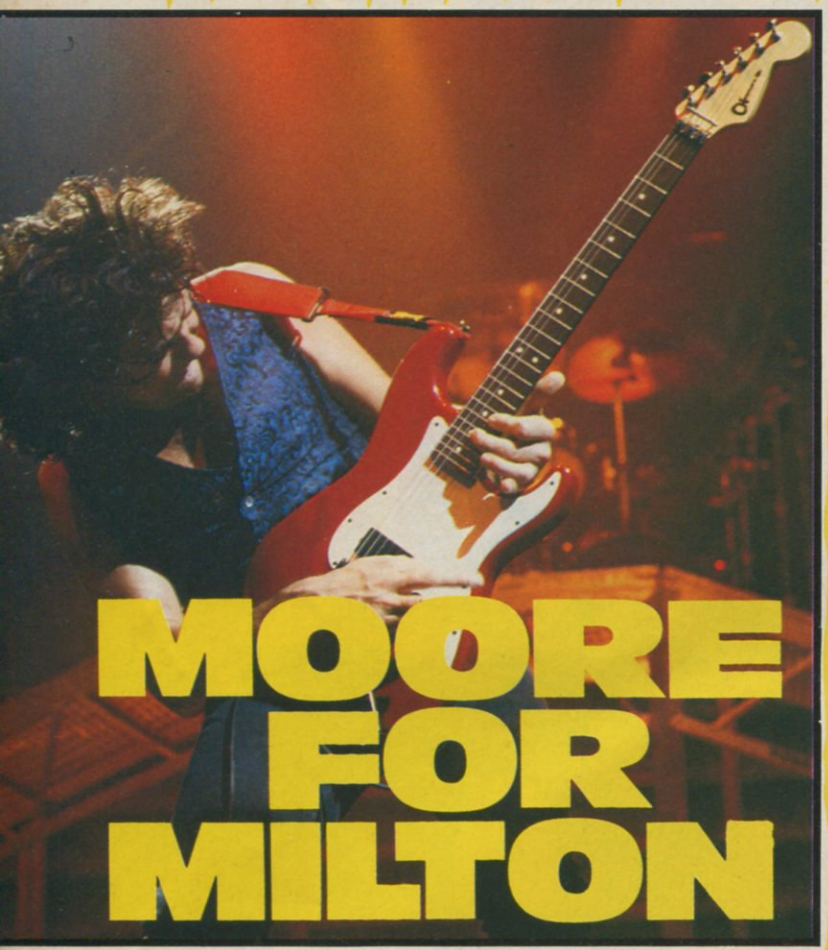




MOORE FOR MILTON

■ **GARY MOORE** (pictured above) has announced exclusively to *Kerrang!* that he will be appearing at the *Milton Keynes Bowl* on June 28, playing second-on-the-bill to **Marillion** who have dubbed this open-air festival **'Welcome To The Garden Party'**. This is likely to be Gary's only UK appearance this year (apart from the usual warm-up show, but we're not sayin' where that's gonna be!), though he will be playing some major European dates with **Queen** – Stockholm, Mannheim, Munich, Cologne – and making a headline appearance in Finland on August 2.

No touring, however; for the moment, Gary is concentrating all his efforts on demoing/arranging material for his next album, a project which should keep him busy right up until Christmas. Most of the songs for the record are ready to roll, though Gary probably won't use as many producers as on his last 'Run For Cover' release – "I *couldn't* really, could I?!!!" – hoping that 'Out In The Fields' producer **Peter Collins** will take charge of as much as possible. Who knows, he might even do some himself, the intention being to record everything in the UK using a number of different out-of-town studios.

In terms of fresh product, there should be a new GM single (a one-off instrumental cover version) available by the Summer, probably late August, though those in attendance at the *Bowl* might well find themselves treated to an exclusive preview. The band for this particular show, indeed all the European shows, will most likely be the one that last toured the UK in Gary's company – that's **Bob Daisley** on bass, **Gary Ferguson** on drums and **Neil** 'Rambo' **Carter** on guitar/keyboards/vocals, the latter looking set to make a significant vocal contribution to the forthcoming album.

So how is the music shaping up? Well, according to Gary, it's in the vein of the last LP "only one stage further, still more towards modern music. There's a greater depth to what I'm doing these days and the lyrics are more meaningful, more convincing."

For tickets details on the Milton Keynes show see *Kerrang!* 114, and take note that the person/persons who turn up for the event armed with the best Gary Moore/*Kerrang!* banner and display said banner at the start of Gary's spot will be singled out from the throng and invited to watch the rest of the performance from the side of the stage, with a chance to meet Gazza and the boys once their contribution has been made. So get kracking with the krayons and don't forget to enlist the help of an adult . . .

■ **SLAYER** HAVE signed a deal with *Def Jam Records*, a subsidiary of *CBS*.

The Los Angeles quartet are presently working on material for a new album.

■ BASSIST **WALLY VOSS** has replaced **Marcel Jacobs** in **Rising Force Featuring Yngwie Malmsteen**. The band are presently working on new material.

■ NEW YORK act **Reckless** have signed a deal with *Valentino Records* and are presently working on material, with **Twisted Sister** members **Mark 'The Animal' Mendoza** and **Jay Jay French** acting as producers.

KISS KICK ASS AT THE KASTLE

■ *ALTHOUGH NO* official *confirmation has yet been made, word from the* ***Kiss*** *(****Paul Stanley*** *pictured right) kamp is that they will be playing this year's Castle Donington Festival on August 16. Back in issue 115 we revealed that the New York legends had been approached to fill the 'Special Guest' position on the bill (second from top behind headliner* ***Ozzy****) and it seems that they've now accepted, with shows in Frankfurt, Stockholm and Nuremberg also looking likely.*

These will be Kiss' only *European shows of 1986 and, as with everything the band do, there won't be any punches pulled or measures halved. Expect a spectacular stageshow complete with new giant logo first introduced on the recent 'Asylum' US tour, though it's unlikely that there'll be any new product available to tie in with the visit.*

All systems go on the Kiss front then, but not such good news for their Vertigo *label-mate* ***Lita Ford*** *. . . or rather their ex-*Vertigo *label-mate, the gal having been dropped by the company whilst in the process of recording her third solo LP. So it goes.*

'BLUE PETER' DOG JOINS DIO

■ PICTURED BELOW is the new **Dio** line-up with guitarist **Craig Goldie** (previously with **Rough Cutt**, **Giuffria** and, most recently, **Driver**) on the extreme left. Goldie, as announced in *Mayhem* last issue, has replaced **Vivian Campbell**, making his live debut with the band during a performance on *The Tube* earlier this month.

The band (also pictured here are from second left: drummer **Vinnie Appice**, vocalist **Ronnie James Dio**, keyboardsman **Claude Schnell** and bassist **Jimmy Bain**) begin a seven-date UK tour on May 7 at Birmingham NEC. They then play Newcastle City Hall May 8, Edinburgh Playhouse 9, Leeds Queens Hall 10, Hammersmith Odeon 12-14. Support act on all dates will be **Keel**.

The full story concerning Vivian Campbell's departure can be found later this issue (*Mayhem* pages 8/9).

HUGHES BLACKBALLED

■ ***BLACK SABBATH*** *have sacked lead vocalist* ***Glenn Hughes*** *(right) after a mere handful of dates on their ongoing US tour. Hughes made his live debut with the band in Cleveland on March 21 and was removed before the end of the month. He's subsequently been replaced by unknown New Yorker* ***Ray Gillan*** *(an old friend of Sabs bassist* ***Dave 'The Beast' Spitz****), who appeared for the first time with the band in Connecticut on March 29.*

According to official sources for Sabbath's management company, Jet, *Hughes was fired because he couldn't come up to the required standard onstage, and indeed, early reports from the tour suggest that he was having enormous difficulty dealing with the demands of singing early Sabs material. At the time of going to press, the American Sabbath tour has become the subject of much speculation, with rumours abounding that it will be curtailed very shortly due to economic problems and disappointing ticket sales. However, this has been denied by the BS camp.*

As for Hughes, his future has once again been thrown into the balance. He is being managed by former ***Van Halen*** *manager* ***Noel Monk****, but to date there has been no announcement concerning his future plans.*

Glenn Hughes is pictured here during one of his few live appearances with Sabbath.

■ A NEW label/management company under the handle of *Heighway Robbery* has just been launched in Manchester.

The first signing to the company are **Jayne County & The Summer Of Love**. The band have just issued their debut single, *viz* **'San Francisco (Be Sure To Wear Some Flowers In Your Hair)'/'When Queens Collide (Part 1)'**, co-produced by County with **Steve Spann**.

Copies of the above seven incher are available at a price of £3 (incl. p&p) from: ***Heighway Robbery Wreckords*****, PO Box 27, Salford (DDO), Manchester, M6 5HN**. The first 2000 copies will be autographed and lip printed by Jayne County.

Anyone requiring information on the company should send an SAE/IMO to the above address.

■ LOS ANGELES act **Ruby Slippers** have just begun work on their debut, as yet untitled, album at *Dragon Studios* in San Francisco. The LP should be out later this year on *New Renaissance Records.*

■ FLORIDA ACT **Blitz** has now changed its name to **Alias.** The outfit's line-up is **Dirk Van Tilborg** (bass), **Mark Severns** (guitar), **Phil Arnt** (drums) and **Greg Anderson** (lead vocals).

■ PENNSYLVANIA ACT **Slammer** have parted company with lead vocalist **Todd Giornesto**, who intends to pursue a heavier musical direction than was evident with his former band. As yet, no replacement has been announced. In the meantime, another Pennsylvanian act **Tommi-Gunn** have replaced drummer **Lynn Michaels** with **Tim Grieser**.

■ PORTLAND ACT **Mayhem** have just signed a recording deal with *New Renaissance Records.* The band are presently working on their debut album at *Recording Associates Studios.* Titled **'Burned Alive'**, it should be out during June.

The act's line-up is **Matt McHort** (lead vocals), **Eric Olsen** (guitar), **Steven Hanford** (drums) and **Craig Lower** (bass).

■HALIFAX ACT **Shark** have just completed work on their latest demo tape with producer **Jan Cyrka** at *Flexible Response Studios.* The two tracks recorded are **'Dreams'** and **'Love's On Fire'**, both of which feature a guest appearance from keyboards player **Kevin Fitzpatrick**, previously with **Virginia Wolf** and **Lionheart**.

Copies of this tape can be purchased at a price of £1.20 (incl. p&p) from: **WDFA Promotions, 19 Tewit Green, Bradshaw, Halifax, HX2 9SH, W. Yorks.**

■ A NEW, Long Island-based label has just been formed called *Napalm Records.* The first batch of album releases from the company includes **'The Beast Has Arrived' (The Beast)**, **'Evil Never Sleeps' (Phantom Lord)** and **'Nightmare' (Guitar Pete's Axe Attack)**.

■ *EPIC RECORDS/Private I Records* have just issued the soundtrack to the horror movie **'Fright Night'**, which includes the following tracks: **'Fright Night' (J. Geils Band)**, **'You Can't Hide From The Beast Inside' (Autograph)**, **'Good Man In A Bad Time' (Ian Hunter)**, **'Rock Myself To Sleep' (April Wine)** and **'Save Me Tonight' (White Sister)**.

■ NEW YORK act **the Nails** issue their second album, **'Dangerous Dreams'**, through the *RCA* label in the US in the next few weeks. Produced by **Pete Solley**, it has the following track listing:

Side One: **'Dig Myself A Hole'**, **'Hello Janine'**, **'Voices'**, **'The First Time'** and **'The Veil'**.

Side Two: **'Things You Left Behind'**, **'Save Me'**, **'Dangerous Dreams'**, **'Darkness Grows Uncivilized'** and **'Ocean'**.

■ LOS ANGELES act **Détente** have signed a deal with *Roadrunner* and will be issuing their debut album, **'Recognize No Authority'**, during May. It was produced in LA by **Dana Strum**, who is a member of the **Vinnie Vincent Invasion**.

■ DETROIT-BASED act **Chain** have recently completed work on a demo tape featuring eight original songs in the **'AC/DC/ Kiss/Aerosmith** vein'. The intention is to use this cassette to gain record company/ management interest and anyone wishing to obtain a copy should contact **Keith Jones** at the following address: **3464 Lancaster, Sterling Heights, Michigan 48077.**

MORE* MAYHEM *OVER PAGE

DEKLARATION OF ROAR

■ CANADIAN QUARTET **Voi Vod** (above), as reported in our last issue, have signed a deal with German-based label *Noise.* This is likely to keep them under contract for three albums, the first of which is expected out imminently. Titled **'RRROOOAAARRR'**, it was recorded at *L'Autre Studios* in Montreal and will feature nine tracks.

This deal ends speculation surrounding the band's future record company dealings. *Metal Blade Records,* who put out the foursome's debut album **'War And Pain'** during late 1984, allowed their option for a second LP to run out, and although they did subsequently offer the Canadian act a deal it wasn't deemed acceptable. In addition, negotiations with *Viper, Combat* and *Roadrunner* all fell through for various reasons.

The band will begin their first full US tour during mid-May with **Celtic Frost** and **Running Wild** and plan to appear in 30 cities. Following this, there is a strong possibility of a European tour being set up.

Incidentally, *Noise* is about to make a major assault on the North American market with the launch of the *Noise International* label. A distribution deal with New York-based *Combat Records* has been agreed and the first US releases will feature the latest product from Celtic Frost, **Helloween** and **Grave Digger.**

Expect also the arrival of *Noise* merchandising, a *Noise* video compilation and of course, the *Noise* tour package mentioned above.

■ ***ROB CASS*** *is the new singer with* ***Alaska*** *(pictured above), following the departure of* ***Rob Hawthorn****. Hailing from Ireland and formerly a member of* ***Sweet Savage*** *and* ***Venture****, his demo tape, we're assured, was the first one listened to by Alaska members* ***Bernie Marsden*** *and* ***Don Airey*** *out of the 250 or so received from prospective vocalists.*

Young Rob recently made his debut in Poland, where the band headlined two shows with ten thousand people expected to put in an appearance each night, and is now back in the UK doing his bit on the third Alaska album. ***Phil Chilton*** *is taking care of the production and the LP should be released on a major label around August/September. The line-up (from left) is* ***John Marter****, Cass, Airey, Marsden and* ***Brian Badhams.***

FROM PREVIOUZ PAGE

HAVING SPENT some considerable time away from the UK rock scene, Irish trio **Mama's Boys** are once again preparing for a major offensive later this year.

At present, the **McManus** brothers are writing and rehearsing material for a new LP (as yet untitled), to be recorded at *Battery Studios* in London (where they did their last album **'Power And Passion'**) during May/June; it should be released on the *Jive* label in August.

Commenting on the direction of the music, guitarist **Pat McManus** says: "We're taking our time over the material and not rushing into recording with half-finished ideas. I honestly think that the songs already finished are some of the best we've ever written – commercial to an extent, without selling out."

One reason why the band have been keeping a low profile of late is due to the hospitalisation of drummer, and youngest member at 19, **Tommy**, who contracted leukaemia shortly after their American tour last year. A very serious disease, often incurable, leukaemia removes natural immunity from the body, causing the slightest infection to act as a killer condition.

MAMA'S BOYS: Tommy McManus (top right) has been suffering from leukaemia, but they're back in action now

This is the second time Tommy has suffered from the disease, the first being some ten years ago when he was given just three months to live. Thankfully, modern technology and a strong resolve has once again pulled him through, and he's now rehearsing with the rest of the band, getting stronger by the day.

Says Pat: "This has been a terrifically difficult time for both the band and our family. At one point Tommy lost a lot of weight and was extremely ill, but to look at him now you'd hardly believe it. There's no question of him not continuing his career with the rest of us; the only difference will be that we'll have to look after him a bit more and that's no problem."

After their US tour last year when they played alongside the likes of **Ratt, Iron Maiden, Y&T, Accept** and **Mountain**, the band toured Europe supporting **Gary Moore**, employing the muscle of stand-in drummer **Jim Delgrosso** (last seen with **Waysted**). They then went on to play in Japan and Ireland and undertook a major visit to France where their popularity is currently on the rise.

"Our last LP established our name in most territories," says Pat, "and we hope that the next album will build on this base. *Jive Records* firmly believe in us, we will be touring again in those countries already mentioned and our new songs are the best we've ever written. . . most important of all, though, we've now got Tommy back in the band."

DEREK OLIVER

KEEPING UP WITH JONES

*MICK JONES, **Foreigner**'s genial guitarist, is in London to talk. He has a few things to talk about, too – what with his recent involvement as producer of **Van Halen**'s new album, '5150' (which, incidentally, went platinum in four days in the States), his work with **Mick Ralphs'** and **Simon Kirke**'s new (but so far nameless) band . . . oh, and the rumours of Foreigner's demise, of course. So, uh, let's talk then, Mick . . .*

*"Being a part of the new Van Halen was a pretty incredible experience," the guitarist purrs, looking nicely tanned and healthy, "it was a very special challenge for me and I enjoyed it immensely. I was approached in Los Angeles last September, when Foreigner were playing out there, and I must admit I was very flattered. I'd always had a tremendous amount of respect for the band – and especially for **Eddie (Van Halen)** as a guitar player – and although I hadn't done an 'outside' production before, I was keen to give it a go."*

Which tracks did you produce? (as the production credits also mention **Donn Landee** and the band itself).

*"I kinda worked on everything – arrangements, melodies, guitar overdubs, **Sammy Hagar**'s vocals – from the basic structure of things to the little embellishments. Donn Landee – the engineer – was a great help, too, as he'd worked on every single album the band had done, so he knew them pretty well."*

Why did the band choose you – and not **Ted Templeman,** who had worked on every VH album until this one – to produce '5150'?

*"Well, there's a lot of politics in that situation which I'm not that clear about," Mick replies, carefully, "so I won't say too much! But as far as I can gather, there was a bit of friction involved within the set-up, and that resulted in Ted Templeman deciding to produce **David Lee Roth**'s album. The band therefore chose someone else this time around – and I've known Sammy for a long time, so . . .*

"In fact, I wasn't contemplating doing any production work at that time, because Foreigner had had a pretty tiring year of touring and I was thinking in terms of having a bit of a rest. But something about working with Van Halen appealed to me."

MICK JONES: He produced tracks for the new Van Halen, he's producing Mick Ralphs and Simon Kirke . . . and, no, Foreigner haven't split up!

HOW DID you see Sammy Hagar slotting into the band?

"Oh, as soon as I heard the demos I could see that it was working," Mick replies. "And when I hear the album now, it sounds as though the band has been together for years.

"To me, the new band sounds like a much better, complete Van Halen. I think the band just wanted to get on with the music and not get too carried away with the 'glitzy' side of it all. From what I can gather, David Lee Roth became a bit too larger-than-life, and the rest of the guys weren't interested in that.

"Now, with Sammy in there, they can concentrate on the music a lot more. Most of the song ideas came from Eddie, I think, but he and Sammy soon began working together on the material, and I think it's amazing how they've gelled together. It was unpredictable, but I saw a great bond developing between them, and I think this'll be the permanent Van Halen now."

How about you – do you see your future in the production field?

"Not really, but if I can be involved with something like the Van Halen thing once a year – or once in a while – then I'll be happy. But it'd have to be something that really turned me on.

"I want to maintain Foreigner – this monster that we're very proud of – and so a lot of my time will still be devoted to that. In fact, we'll be going into the studio around June/July to start work on the next album – which we hope to have out by the end of the year, or early next year – and then we'll start considering a subsequent tour."

So the band hasn't split – we've heard the rumours, of course!

"The rumours are totally untrue," Mick snorts, almost in disgust. "It's that *daily newspaper again, isn't it?*

*"No, we're not splitting up – I think that just came from a few quotes that were taken completely out of context during last year. **Lou (Gramm)** was going through a pretty strained period – as we all were and he just said a few things that were inevitably blown out of all proportion by certain journalists.*

"Foreigner didn't have the smoothest of rides last year. The album we did ('Agent Provocateur') wasn't the easiest we've done, the tour was the most gruelling we've ever done . . . and the strain of it all began to get to us. Now, with Lou working on a solo project and me having done the Van Halen thing, we've had a chance to clear our heads and get right away from Foreigner for a while – and that's done us good. I think the next Foreigner album will be a pretty hot, healthy and heavy record!"

WILL YOU be producing it?

"Well, the band have always wanted me to produce everything myself, but I've always liked to have someone else there with me to give that outside, objective opinion. However, this time I think I'll probably tackle it on my own."

What about your work with the ex-**Bad Company** duo – Ralphs 'n' Kirke?

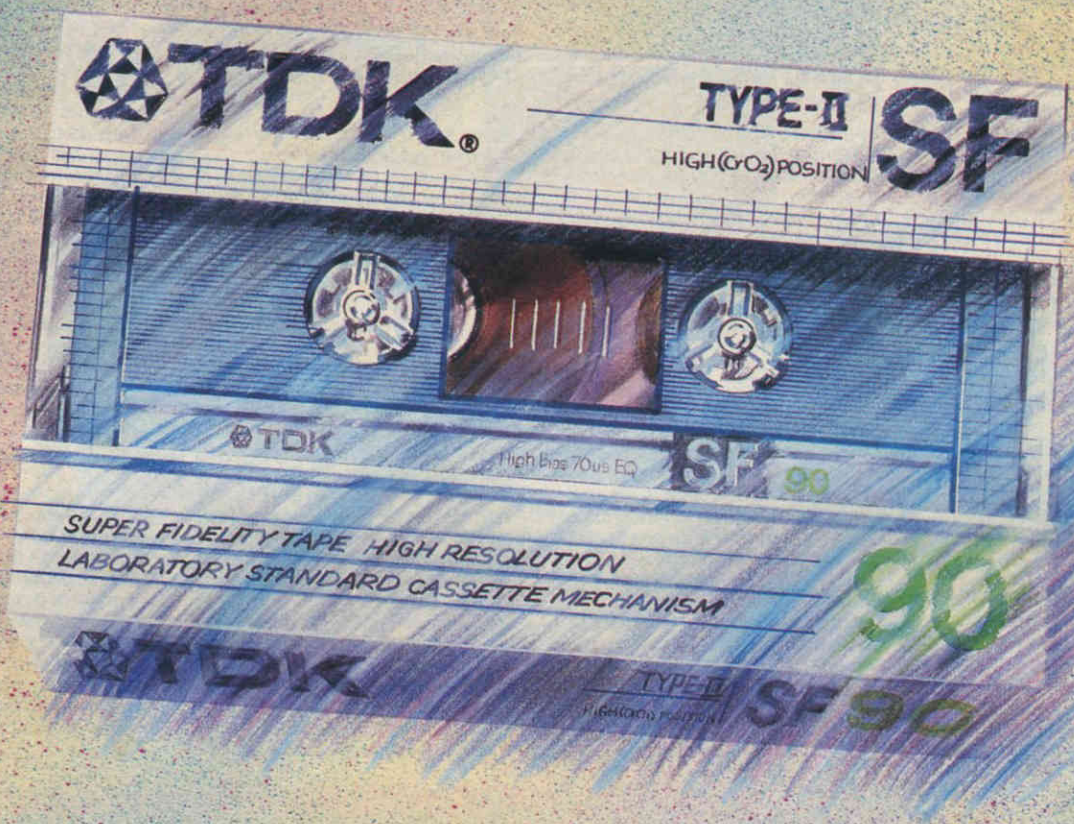
*"I'm just co-producing (with **Keith Olsen**) the new band that they're putting together," sez Mick. "They've got a guy called **Brian Howe** (ex-**Ted Nugent** band) in to do the vocals and they're busy preparing some material. It looks as though they'll be signing to* Atlantic *pretty soon.*

*"I'm also looking to do some kind of solo thing myself. Last week in LA I was chatting with **Don Henley** and **Bryan Adams** about the possibility of getting something together . . . but we'll have to wait and see. Whatever happens, I'd like to do some more experimenting on my own this year."*

MARK PUTTERFORD

MORE MAYHEM PAGE 6

CHROME PERFORMANCE

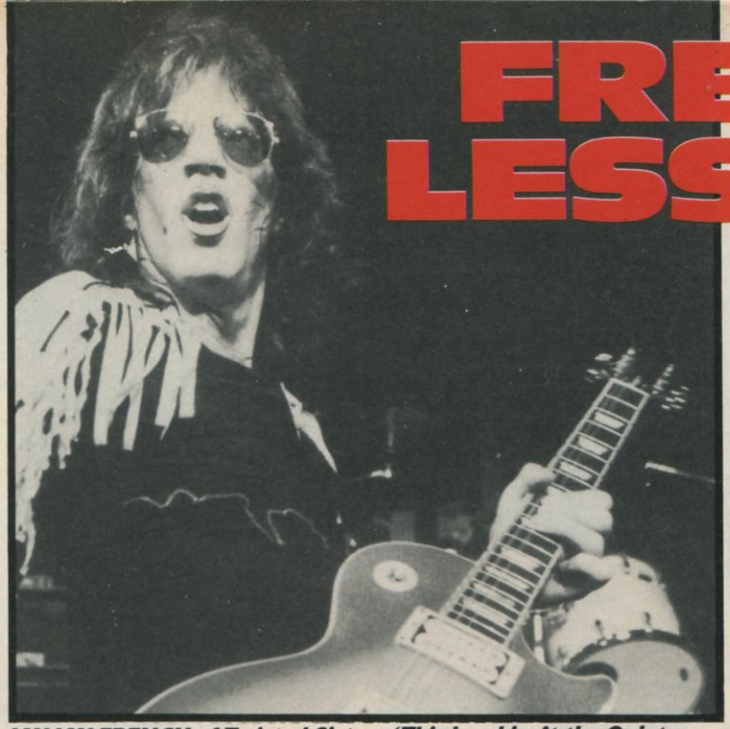


NORMAL PRICE

› THE NEW SF CASSETTE FROM TDK ‹

FROM PAGE 4

FRENCH LESSONS



JAY JAY FRENCH of Twisted Sister: 'This band isn't the Quiet Riot of '86, OK?'

IT'S COMMON knowledge that **Twisted Sister** were recently forced to cancel a substantial portion of their US tour and, given the undisguised fact that ticket sales for many of the dates were (to say the least) disappointing, there has been considerable speculation as to the validity of the official reason given out for this sudden decision.

Let me explain. According to an announcement made by the band during early February, lead vocalist **Dee Snider** was forced to undergo an operation on his throat thereby necessitating the hasty curtailment of the aforementioned tour. To some this was seen as, at best, convenient in that it allowed Twisted to cut out of a rather difficult live situation and, at worst, a downright lie.

Now, I have always found Twisted Sister honest, forthright and prepared to admit their mistakes. Consequently, whilst I will be accused of naivete by many, I am prepared to accept this excuse as bona fide. However, when the band passed through London recently, I felt compelled to at least broach the subject with guitarist **Jay Jay French** and give him the opportunity to put the record straight. So, here goes.

"Firstly, can I say that I am very surprised that anyone could think we'd pull out of a tour because of ticket-selling problems. We have always been fighters and we never back away from any situation. To do what has been suggested would have been cowardly and that's not the Twisted Sister way.

"Dee was told by a doctor that he had to have this operation and then rest up, otherwise our British and European tours plus an attendant, very large MTV promotion would have been in great jeopardy; we were not prepared to let down our fans over here and be seen as f**king up MTV. Those who question that this was a genuine medical condition should have been on the spot and seen the discomfort Dee was in, then they'd have no doubts.

"I WON'T deny the fact that our ticket sales weren't good, but rather than ask the question, 'What happened to Twisted Sister?', one should be asking, 'What happened to Metal in America?' Between September 1985 and February 1986, bands such as **Dio**, **Aerosmith**, **Kiss** and **W.A.S.P.**, all acts with high profiles, went out and found their business was dropping off. We also hit that problem. So, what has been going on? In my opinion, the **PMRC** (Parents Music Resource Centre) has to be considered as the cause.

"Basically, this organisation has created such a wave of anti-rock feeling that parents are starting to get paranoid about the whole rock scene, therefore they are trying to stop their kids going out to shows because of the 'corrupting influence' HM acts are supposed to have. But it's beginning to go further. In San Antonio (Texas), the local council have passed what can only be described as an anti-rock ordinance, virtually giving them the power to ban concerts by bands who, in their opinion, have an excessive content (at least 70 per cent) of Satanism or perverted sex onstage.

"This isn't fantasy but reality. Las Vegas has followed suit by issuing a blanket ban on all Metal bands performing in the area and Corpus Christi (Texas) is also considering a similar piece of legislation to that passed in San Antonio. The squeeze is on and the climate is such in America at the moment that kids are being forcibly kept out of shows."

According to French, the situation has spread to album sales as well and certainly if one takes a look at the US charts over the past six months or so then the relative disappointments incurred by major releases from Dio, Aerosmith, Kiss, W.A.S.P. and Twisted Sister sales-wise does seem to indicate that something is going on.

Of course, one could argue that the quality (or lack of it) of the LPs made by the aforementioned acts had something to do with their drop in sales, but . . . well, 'Done With Mirrors' (Aerosmith) and 'The Last Command' (W.A.S.P.) have both deservedly received a very positive critical response and, whilst the general reaction to TS's 'Come Out And Play' has been slightly muted (I still regard it as a magnificent effort, but I seem to be in a minority), nonetheless French doesn't consider any drop in sales as compared to 'Stay Hungry' (its predecessor, which shifted close on four million copies worldwide) as an indictment of its standard.

"LOOK, WE'VE done 900,000 on this one in the US alone, which isn't at all a disaster and any drop in overall sales has merely been a reflection of the problem I've already outlined, plus the fact that 'Stay Hungry' was a huge over-achiever. Personally, if you want my honest statement on 'Come Out And Play', I'll say this: It's a very good album and one I'm really proud of. With hindsight, I'm not really that happy with 'Stay Hungry' and didn't much like **Tom Werman**'s production. I agree with the British fans I've spoken to who regarded it as too tame, but this one is fine."

OK, enough of the past, just a few lines now on Twisted Sister's future (and rest asssured, they do have a future – this isn't the **Quiet Riot** of '86, OK?). Once the boys return to the States from Europe (in the next couple of weeks), they will be preparing for a four-month American tour (beginning in mid-June), going out to make up the ground lost over recent months as the Metal market begins to show some signs of an Ozzy-led Summer upswing. Following on from this, there is the question of a new album, although it's far too early to discuss details such as song titles, producer, etc.

"All I can say at the moment is that we probably will use someone other than **Dieter Dierks** (who manned the helm for 'Come Out . . .'), not because of any lack of appreciation for what he did for us but simply due to the fact that we enjoy working with a different producer on each record, thereby giving us a fresh dimension with every release."

We'll have to wait some months before any more hard facts come to light about future Sister projects. But I just wanna end with a personal note: Having seen the band back onstage in the UK recently (as indeed, did many of you), I've no doubts they still remain something rather special and that they'll be with us as a force for a long time to come.

MALCOLM DOME

■ *EMBASSY VIDEOS* have just issued **'Wendy O. Williams – Live'**. Filmed at London's *Camden Palace* last year, it features the following tracks: **'Goin' Wild'**, **'Pedal To The Metal'**, **'You'll Succeed'** (a number penned by **Kiss' Gene Simmons**), **'No Class'**, **'Party'**, **'Jammin''** (an instrumental), **'Live To Rock'**, **'Jailbait'**, **'Ain't None Of Your Business'**, **'Bump 'N' Grind'**, **'(Work That Muscle) F**k That Booty'** and **'F**k 'N' Roll'**.

The cassette will be available in both VHS/Betamax formats.

■ **THE RAMONES**, all 'one, two, free, four!' of 'em, are set to make another visit to the UK following their appearances here last year. Expect a new single/album on *Beggars Banquet* from the East Coast mob to tie in with the tour, which is as follows: **London Hammersmith Palais** May 4/5, **Brighton Top Rank** 7, **Poole Arts Centre** 8, **St. Austell Cornish Coliseum** 9, **Bristol Studio** 11, **Birmingham Odeon** 12, **Preston Guildhall** 13, **Newcastle Mayfair** 15, **Edinburgh Empire** 16, **Leeds University** 17, **Manchester Apollo** 18, **Nottingham Rock City** 19.

WENDY O.: captured live!

■ *PLINSTON HALL* in Letchworth would like to hear from any bands wishing to play this 400-capacity venue. All tapes/biographies/photos should be sent to: **Pete Garlick, 36 William Way, Letchworth, Herts SG6 2HG**. Tel: **0462 684260** (evenings/week-ends)/**01 588 4545** (week days).

■ **THE REDBEARDS FROM TEXAS** have signed a recording deal with *Receiver* and will be issuing a version of the **Beatles' 'Just 17'** in single form very soon. It was produced by **Slade** bassist/vocalist **Jim Lea**.

■ SEXTET **SURFACE** are currently working on their debut album with producer **Eddie Stevens**. This should be issued later this year through the *Killerwatt* label. The band's line-up is **Ian Hawkins** (bass), **Gez Finnegan** (lead vocals), **Loz Rabone/Mark Davies** (guitars), **Jamie Hawkins** (drums) and **Dean Field** (keyboards).

■ **ANGEL WITCH** have replaced drummer **Dave Hogg** with **Spencer Hollman**. The band are presently putting the finishing touches to their latest album, **'Frontal Assault'**, which should be out through the *Killerwatt* label in May.

MORE MAYHEM PAGE 8

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FROM PAGE 6

CAMPBELL IN THE SOUP?

"WHAT CAN I tell you? I was fired!" Now hold yer horses, ***Vivian Campbell*** ol' son, let's not be too hasty here. Don't you mean that you spent the happiest years of your life in the ***Dio*** ranks, but. . . let's see. . . but that there comes a time when every man wants to, uh, do his own thing? Don't you mean that? Don't you? I mean, play the game.

"I was fired, it's that simple."

As exclusively reported in the last issue of Kerrang! (117), guitarist Vivian Campbell has parted company with Dio, the first line-up change in the band's three-and-a-half year history.

After leaving ***Black Sabbath*** on less than friendly terms, ***Ronnie James Dio*** set about getting his own self-styled act together, recruiting first ex-Sabs drummer ***Vinnie Appice***, then former ***Rainbow*** colleague ***Jimmy Bain*** on bass, who in turn recommended a 21-year-old guitarist from Belfast, N. Ireland. . . Vivian Campbell. He may not have been a 'name' (he was previously with ***Sweet Savage***), but he was good, no doubt about that. Ronnie certainly thought so, saying of his solos on 'Holy Diver', the first Dio LP: "As far as I'm concerned, they put him in the ranks of soon-to-be Guitar Heroes. . ." (Kerrang! 44).

Both live and on record, Vivian has built up a reputation for himself as a guitarist intent on creating his own sound, a guitarist not satisfied simply to fall in line behind all the other ***Eddie VH*** clones. Live, he can turn on the thrills when the moment demands, but he's also not afraid to toe the dotted line and smash a chord square and true, standing his ground as it echoes, lingers and dies, resisting the temptation to tack on all the 'fiddley bits' so beloved by his US compatriots.

Check out 'Hide In The Rainbow' – a new Dio number on the Capitol Records soundtrack to the 'Iron Eagle' movie – for an example of vintage Viv, the guitarist coming out of his corner with the best recorded sound he's ever had; like a ***Malcolm Marshall*** bouncer full in the box, it fair takes the breath away. Way to go, Viv!

IN FACT, rumours concerning Viv's departure from the Dio ranks have been whistling in the wind for over a year now, the result perhaps of certain 'extra curricular' activities that have only recently come to light. With sights set firmly on the future, the guitarist, it seems, took to writing and demoing fresh material with a friend who was living in Los Angeles for four years but is now back in the bosom of Belfast, as indeed is Viv. For a while now it's been the intention of the Campbell clansman to work with the muso in question (an unknown, I'm assured) if and when Dio called it a day, though in the light of recent events his plans have suddenly been thrown into a higher gear. Dio is carrying on with a new guitarist, ***Craig Goldie*** (ex-***Rough Cutt/ Giuffria/Driver***– see Mayhem page 2), and Viv is carrying on too, all ties with his former band – including record company ones – now severed.

At the time of hammering out my p's and q's, both Dio's management company (Niji) and UK record label (Vertigo) had yet to issue an official statement on The Split, so Viv was a little wary of passing comment, of casting the first stone, you might say. He isn't boiling over with anger, he isn't out for a pound of flesh, he doesn't even seem particularly surprised at his sudden dismissal; as far as he's concerned, the Dio camp can have the initial say on the matter, then he'll judge if a response needs to be made.

"I've got my own career now," he says over the phone from his Belfast home, "and I don't want to get involved in any mud-slinging. I'm not upset in the least by what's happened, I'm a firm believer in fate. I don't need the grief and I don't need the paycheque!"

Clearly, Viv has no interest in dishing out the dirt and Ronnie feels the same way; to say they parted on good terms might be stretching things a bit – in fact, quite a lot. Let's face it, no-one likes to be fired – but neither feels inclined to load up with insults and take a parting shot. The point, however, is still a little sore. . .

"It just didn't work between us any more," offers Ronnie. "The band grew way beyond Vivian's desire to play this kind of music. He said that he didn't want to be a Guitar Hero any longer, but that's exactly what I want, a Guitar Hero!

"Vivian made a lot of mistakes; he's very young and his ego got way, way ahead of him. . . I just found him completely unproductive. In terms of the last album ('Sacred Heart'), well, as far as I was concerned, he wasn't even there. He played, sure, I ground it out of him, but it just wasn't working.

"I did my bit for Vivian, I made him a star, and now it's up to him to carry on. . ."

Pic LFI

VIVIAN CAMPBELL: "I've got my own career now"

SO WHAT now for Viv? Well, in his own words, "I haven't been sitting around scratching my arse waiting for a new gig". Indeed not. His 'bit on the side' whilst a member of Dio has now developed into a full-fledged affair with the young Irishman well an' truly smitten. Certainly, Ronnie wasn't particularly happy with Viv's involvement in this outside project, regarding it as a severe "slap in the face" to the other members of Dio – Jimmy, Vinnie and keyboard player ***Claude Schnell*** – and though this may not have been the only reason for the Campbell expulsion, it was without doubt a major factor. A well-chewed bone of contention.

Widening out the issue, however, Ronnie and Viv don't really seem to have hit it off personality-wise. . . or, to an extent, music-wise. Sure, their names have nestled together in the credits alongside some classic material (just lend an ear to any of the Dio albums for evidence, viz 'Holy Diver', 'The Last In Line' or 'Sacred Heart', the first two being particularly good), but, in Viv's opinion, it was never a collaboration in the fullest sense of the term.

"I don't write well with Ronnie," he explains matter-of-factly, "I write for him. He only really collaborates with Jimmy (indeed, 'Hide In The Rainbow', the new track mentioned earlier, bears a Dio/Bain credit, though Viv and Vinnie did come up with some ideas at the recording stage); Ronnie and I could never sit in the same room together for too long."

Towards the end of his time with Dio, Viv was clearly not a happy man, much of his discontent seeming to stem from the very nature of the band itself. Not exactly a one-man operation, but certainly an operation tied in closely with the ideas and aspirations of the man holding the mike – also, of course, the band's producer. It's his name so ultimately he's in charge, and in terms of both track record and talent there's no denying he deserves to hold the reins, but for Viv it appears to have been a constant source of frustration. A

creative musician and to some extent a singer, certainly someone with definite ideas on the production side, had he been able to stretch his skills as fully as he wanted within the context of the band he might not have got caught up with different things ('different' being the operative word!), but. . .

"Dio was just highly restrictive for me," he recalls, "it's absolutely Ronnie's project, 100 per cent. He's very set in his ways and that meant the band wasn't very forward-thinking."

SO NOW we have **Trinity**, Viv's new Belfast-based outfit, a three-piece in the classic mould – guitar/bass/drums – with the bassist doubling up on lead vocals. Naturally, Viv's old songwriting side-kick is part of the team, and the three are already hard at work in the studio with a view to starting a debut album next month.

With finance coming from Viv himself and a US publishing company, the band are in no great hurry to sign a record deal; they're currently debating whether or not they should work with a producer on the project – perhaps just to provide an objective opinion – the plan being to record the tracks in Ireland then take them to the record companies as a finished product. Negotiations of this sort will be handled by the US-based manager who Viv has been signed up with for over a year now.

And the music? Well, as mentioned last issue, it isn't heavy rock! Quite true. I almost got to hear a freshly-forged three-track demo of new songs, but with Viv missing his plane from Belfast to London we were forced to place our trust in British Telecom. No playback possible then, though as I pursued a typically subtle line of questioning on the nature of the new stuff ("Whaddaya mean, not 'eavy rock?!! Strewth, guv'nor, stone the crows, etc") I could sense Viv wishing he'd scurried up the runway just a little bit faster; after all, it ain't always easy to put a vision into words. Then again, this is Kerrang!. Try a little harder, for me. . .

"Well, we aren't doing any Dio songs! This band has a broad base; it isn't heavy guitar-influenced, though there's still a lot of searing solos (breathe easy, Dio fans!). It's a different sounding band, an open band, open to ideas. We're not aiming for any particular market, we'll just create a market for ourselves, a new category. I've absolute faith that this band will succeed."

With Viv's taste in music ranging from **Gary Moore** ("Who I still consider God's gift to guitar playing!") through to **U2** and **Kate Bush**, it's hardly surprisin' that Trinity's material is varied, to say the least. Keyboards, piano, acoustic instruments, a use is being found for them all and Viv is even learning to play the saxophone in an effort to add yet another dimension to the sound; he wouldn't even draw the line at paper'n'comb if it was, uh, artistically essential!

"I've been suppressed as a musician for so long that right now I just want to go over-the-top!"

Have fun. **DANTE BONUTTO**

■ A NEW rock venue has opened at the *Carousel Bar* in Chapeltown, Sheffield, operating every Friday evening. Any bands interested in playing there should send a tape/biography/photos to: **Dirty Den, 89 School Rd, High Green, Sheffield S30 4JG.**

■ NEW YORK act **TT Quick** have signed a worldwide deal with *Island/Megaforce*. The band's debut album, **'Metal Of Honour'**, is likely to be released during mid-July.

Altogether three sets of producers have worked on the basic tracks: Three songs were produced by **Michael Wagener**, six by a combination of **Robert Hunter** (alias **'Wacko'** from Raven) and **Alex Perialis** and two by **Eddie Kramer**. Kramer, however, has overseen the project and will handle all mixing.

■ *EMBASSY VIDEOS* have just released **'UFO – The Misdemeanor Tour Live'**, a 60-minute cassette filmed last year at London's *Hammersmith Odeon*. It's available in both VHS/Betamax formats. The full track listing is: **'Heaven's Gate', 'The Chase', 'This Time', 'Meanstreets', 'Name Of Love', 'The Only Ones', 'Wreckless', 'Only You Can Rock Me'** and **'Doctor Doctor'**.

■ *MEAD GOULD PROMOTIONS* are organising a special trip to see **Simple Minds**, the **Waterboys, Chris Rea, INXS, Starship** and the **Alarm**, amongst others, when they play at the **Rock Am Ring Festival** at *Nurburgring Stadium* in West Germany on June 14/15. The price of £79 includes tickets for both days, one night's hotel accommodation, breakfast and ferry/coach travel. Interested parties can get further details from: ***MGP Ltd*, Queen's House, 61 Queen's Rd, Brighton, Sussex BN1 3DX.** Tel: **0273 204101/2/3.**

The same company are also organising a trip to see **Queen, Gary Moore** and **Marillion** play at the *Cologne Football Stadium* (West Germany) on July 19. Further details are available from the above address/phone number.

■ NEWLY FORMED North Wales act **Fair Warning** are presently seeking a lead vocalist to fit their **'Van Halen/Ratt/Gary Moore** approach'. Interested parties should send a tape/biography/photo to band drummer **Big Bozz** at: **13 Feerdo Fynnon, Maes Pennant, Mostyn, N. Wales.** Tel: **0745 561 033.**

■ NEW YORK act **Kilaforce** have now split up and lead vocalist **Michael Shine** is presently seeking a new band. Interested parties can contact him *via Arian Productions* at the following address: **PO Box 1559, Melville, New York, NY 11747, USA.**

MUSIC WEEK DIRECTORY 86

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THE FINAL SOLUTION

RON KEEL admits to being a 'religious person', goes to church regularly and supports the activities of the PMRC. Does all this make the KEEL frontman nothing but a king of the *mild* frontier? MALCOLM DOME investigates

LET'S TALK about surfboards and dashboards, sofas and so goods. Yeah, the world still turns on bated breath whilst Los Angeles spins on wheeler-dealer axes. Everyone looks west towards the boulevards and laundries for signs of the latest silver linings. Yeah, the meteorologists are out in force and the name etched on the vane now seems to be . . . Keel.

Hmm, the mere mention of the name takes me back a couple of years to June '84 and the *Country Club* in LA. It was the band's first headlining date at the venue where lead vocalist Ron Keel had built himself something of a local reputation with the Malmsteen-fuelled Steeler. Legs Diamond were supporting back then (the main reason for my presence) and quite honestly they bled orgasms of class in comparison with Ronnie and his greenacre grenadiers. I was *not* impressed.

Yet a few months later, out spun 'Lay Down The Law', the debut album from the band on the *Shrapnel* label, and I was forced to admit that, yeah, these boys were beginning to gel – and I'm not talkin' about hair! Early last year, having secured a deal with *Gold Mountain* (at that time distributed through *A&M* – now with *MCA*) in the States, Keel served up 'The Right To Rock', less fodder and more *fondue* under the production guidance of Kiss' Gene Simmons. The right *snuff*, for sure. Touring across the States with the likes of Triumph and Raven compounded Keel's pedigree and *Vertigo, the* go-head major label for HM in the UK (or so it seems), picked up the vinyl and ran for the tape, breaking the act into the true-blue cult zones.

For me though, the band proved beyond a muddy shadow of doubt their vast improvement during March of '85 in San Diego when, having downed a bottle of *Jack Daniels* with this very urchin at a local radio station, Ronnie led his troops out to clip Raven's wings in no uncertain terms. Yeah, the man who once nearly painted his Sabbath Black had age. Happy Birthday, blow out the candles and cut a slice of the icing . . .

SO HERE we are in mid-'86 – Ron Keel, Malcolm Dudesickle and a mini-bar, sheltering from the relentless sun beating down on LA's midriff. There's a new Keel album in the shops and much to discuss.

The LP is titled 'The Final Frontier', was again produced by Gene Simmons and represents a giant step forward for the quintet (whose line-up still boasts guitarists Bryan Jay/Marc Ferrari, bassist Kenny Chaisson and drummer Dwaine Miller), sounding less like a group of hopefuls and more akin to the olympian achievers many now consider these dues to be. Mt. Vesuvius erupts?

Derek Oliver has already shaken his metacarsals in support of 'The Final Frontier' (issue 116) so I'll not bore you with yet more critical insight. Suffice it to say that *I* don't regard this as anything more than a *good* rock album, which is more a testament to the strength of this band rather than an indictment of this album, OK? For 99 per cent of all known acts 'TFF' would rightly be hailed as a milestone, but for Keel it's merely a stepping stone towards the classic LP (*á la* 'Montrose'/'Van Halen I') they *will*, one day, record.

"I think it represents a huge leap forward for us," states Ronnie. "We set out to make a *strict* HM album with 'The Right To Rock', but this time our aim was for a more rounded approach. I think we've succeeded in coming up with a classic sound."

Two total surprises await purchasers of this album (now out in the UK through *Vertigo*). The first is a supple yet tanked-up cover of the Patti Smith/Bruce Springsteen dittie 'Because The Night', just put out as a single.

YET, PERHAPS the real sting in the coccyx rests with the lyrical attitude adopted by Keel. For a man who professes at one point on the opus to be a rock 'n' roll animal, Ronnie does have a highly intelligent view on life. The album's title, for example, gives a remarkable insight into his philosophy.

"To me, the final frontier facing man is space. The conquest of space has a distinct air of the positive, the optimistic and the admirable. It represents the best traits of humanity and offered me the chance to express my hope for mankind without being tied down to the usual *clichés* of politics or religion. I want a good, secure future for my children.

"Man's nature is to explore and the more we understand the universe around us then the greater will be the chance of opening up our souls. I'm fed up with songs about nuclear holocaust that offer nothing but pessimism. Sure, it's a serious subject that has to be faced, but I believe in the capacity for humanity to survive and accomplish much.

"I applaud bands like Stryper who give over an enlightened viewpoint. I'm a religious person myself and regularly go to church with my kids. There must be a *positive* influence exerted through music and whilst I'm no bible thumper I do have an awareness of God, dignity and honour. To me it's important to be a decent person first and a good musician second."

Ronnie's value system leads to him taking a rather intriguing stance *viz à viz* the dreaded PMRC.

"Look, the controversy over censorship or whatever in rock is nothing more than the great American hunger for debating issues it sees as significant. We've been through this lots of times before and will face it again, there's no need to get all heated about it. But I maintain that this has all come about because of the *legitimate* worries expressed by parents over what their children are listening to.

"The PMRC have had a good effect on the music industry. I'm a father myself and this organisation made me aware of what people like Prince were singing about. If I'd known that he was writing about jerking off and the like then I'd have stopped my ten-year-old listening to him. It's parents who generally pay for the albums bought by the kids, so why shouldn't they find out what the contents are? Is there anything sinister in that?!

"I try to write intelligent lyrics with something to say, hence the whole aspect of 'The Final Frontier'. I'm a science-fiction fan and have always had a fascination with space exploration. But I do also pen songs with a more down-to-earth approach. 'Just Another Girl', for instance, deals as you might expect with the sort of women you meet on the road, but I take a different point of view to most rockers. It sickens me to see these young girls degrading themselves and debasing their sex by offering their bodies to rock stars. Have they no self-respect?"

It's certainly brave of Ronnie Keel to come out of his corner and say what he thinks; there are many who would pander to the corporate need to keep rock 'n' roll subversive, yet of course, there is a case to be made for the fact that rock has become so extreme in its subversive approach that it's now become tame. And whilst I wouldn't agree with everything Keel says, nonetheless the eloquence of his arguments make for interesting and provocative reading.

BUT LET'S end with a few facts. Keel plans to go out on the road in the US very shortly (probably as support on a major tour), before heading for the UK with Dio. (See *Mayhem* page 2). They also have a cameo street-gang role in the latest Gene Simmons movie 'Never Too Young To Die'.

On top of this, Ronnie is pursuing a separate career as a producer. He has set up his own label called *Talon Records* and late last year put out an EP titled 'Ready For Action' by Californian act Blitzkrieg, with whom he made an auspicious debut as a producer.

"I'm on the look-out for hungry, good bands to work with on my label. And if I have the time and the right act then I'd certainly like to get involved on this side."

Somehow I've a feeling that Keel's success in the coming months will preclude such external activities. Van Halen, Ratt, Mötley Crüe . . . and now Keel? Yeah, bet on it!

KEEL (from left): Dwaine Miller, Kenny Chaisson, Ron Keel, Marc Ferrari and Bryan Jay

Pic Chris Walter

GTR HEROES

Two guitar legends meet. Two STEVES, surnames of HOWE and HACKETT. 'Combined visions' and 'almost psychic ideas' flash from their supercharged brains. They immediately form a band called GTR. Boring or brilliant? Tedious or terrific? MICK WALL finds out

TOWNHOUSE RECORDING Studios in London, a sprawl of corridors, *kitsch* and decorous, AC vents humming in my temples, while neon colours flash and fast-forward on a TV screen mounted high above the recording consul.

"Do you want to hear it on the *sensible* speakers, or do you want a blast of studio noise?"

Producer Geoff Downes is huddled at the desk, flipping switches, killing lights, waiting for an answer. I take a smoke, roll up my sleeves, and tell him . . .

"I haven't done anything *sensible* in my entire life, and now is not the time to begin . . . gimme the studio noise!"

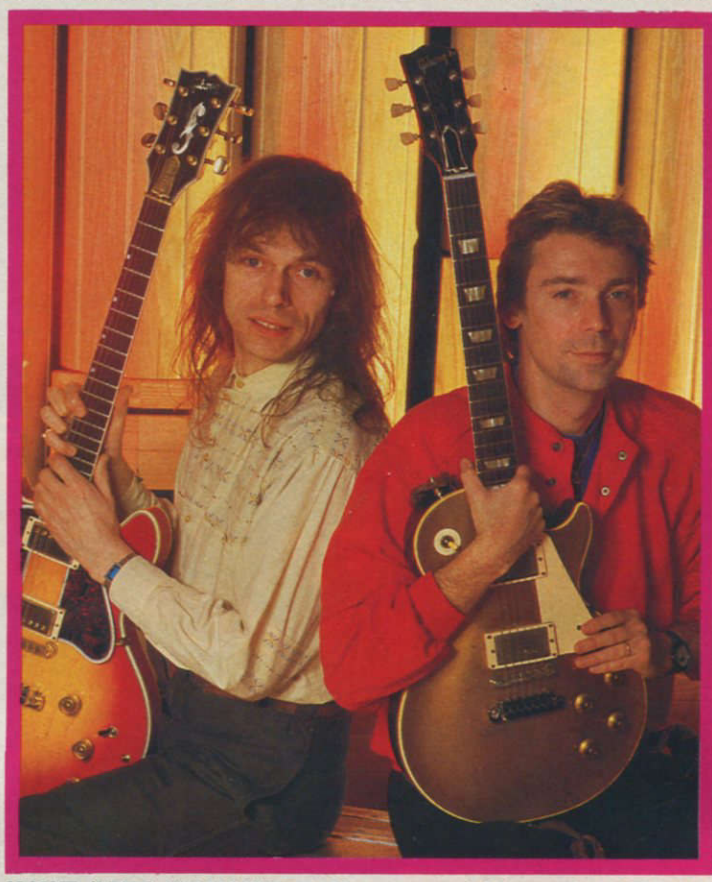
Fade *on* . . guitars wink into life and a rhythm starts to swing. The drums, high-tech and fast, complex, cutting out the beat, dig in and take the whole thing up off the ground from there. When the voice begins the hook is already sunk deep into the back of your neck, your blood starts to swing, and then the guitars come back and waste you with fire.

It's called 'Here I Wait' and, apart from the obvious intricacies of the performances, it's commercial as hell; I can hear it now blasting out of a thousand car radios on some distant Californian freeway.

The principal creators of this music are Steve Howe and Steve Hackett, posing within their newly formed group entity, GTR. An intriguing new partnership, I was nevertheless surprised when I first read of them working together, a year or so ago.

Certainly, the similarities between the two are quite traceable. In the so-long-ago Seventies, while Steve Howe was living on a strict diet of brown rice, American tours and gold albums decorated in Roger Dean sleeve designs, making a name for himself as one of England's newest and most dazzling rock guitar stylists with Yes, Steve Hackett was also out there, earning the esoteric title of 'guitar virtuoso' with that other mid-Seventies classical-rock orchestra, Genesis.

By the time the Eighties finally took hold, Steve H and Steve H had long since departed their respective line-ups: Hackett chose to resolutely go it alone with a string of solo albums, including several satisfying recordings like 'Please Don't Touch', 'Highly Strung' and his last, in 1984, 'Till We Have Faces', while Howe re-emerged with his own all-star cast in Asia,



HOWE (LEFT) 'N' HACKETT: These men wield axes that KILL!!!!

releasing two mega-platinum albums, 'Asia' and 'Alpha', before finally quitting the band late in '84. And now comes GTR.

OF COURSE, as Howe and Hackett would be quick to point out, at this stage of the game, *seven months* into the recording of the band's debut album, GTR is not simply about guitars. There is ace bassman Phil Spalding, young and American techno whizzkid drummer (and former member of Marillion for one gig) Jonathan Mover, and there is vocalist extraordinaire Max Bacon, previously with Bronz and, before that, Nightwing, all in there stuck into a groove of high-class musicianship, spiked with the champagne taste of strong melodies and left to brew in the candid hot springs of pure commerciality. And, of course, lots and lots of guitars throwing shapes over everything.

I hear two more tracks; the first is called 'Tow The Line'. A lonely acoustic guitar washes in, like the sea at night, neo-classical, probably Steve Howe, then Max Bacon's splendidly lyrical lead vocal grips the song by the throat, encompassing magic choruses dosed in the manic thrall of the guitars, moody and silent in places, mean and hurting in others.

We're still plugged into the *in*sensible sound-system when out sneaks what will be GTR's first single from the album, 'When The Heart Rules The Mind'. Pow! Big statement! Big single! Big guitars, big choruses, big hearts in every department!

But is it big?

I dunno. Could be.

I expected something much more introverted, something more inclined towards an array of experimental pieces. Instead, they hand me wondrously unindulgent Super Rock: a sound made up of humming songs and howling virtuoso performances, digitally recorded dexterity, and the fierce slow glamour of the music's two principal creators vying hungrily between their twin roles of spectator and star. Which H is playing what isn't always easy to hear, not at first, and then suddenly something strikes out of the mix so individual it could only be the one. Which is a buzz, but it's as a band, without names, just a band and some songs, that the GTR thing really worked for me.

THREE SONGS is all I got, nothing else had been mixed yet, so I could be off course. Sitting with Steve Hackett and Steve Howe in the studio later, I asked them if what I'd heard was a fair representation of the whole album, or were there a couple of mini-operas stashed away somewhere on *Side Two*?

Hackett smiles and says: "I think the three tracks you heard are a fair representation, yeah, but there are other moods which we haven't gotten to yet in the mix. Every track sounds different to me; there are certain similarities on the surface, but they're all in a different bag really."

Am I wrong in figuring you for a chart band, you know every track a hit single? Are you shooting for the Foreigner market?

"No!" Steve Howe shakes his head. "We've both got a solo track on the album. Instrumentals. I think you'll find that within the melodies we've written together there is a great deal of experimentation going on, and very successfully so."

"Maybe the difference is that we've deliberately avoided what people might expect from us in terms of a follow-up to the kind of fusion albums that have usually been associated with us in the past," Hackett suggests.

Maybe.

Seven months recording a debut album at the Townhouse *is not inexpensive, and I've heard it said that this GTR LP has already cost over half-a-million dollars to record. What's been taking so long?*

"When we first arrived in the studio we reasonably expected to be here about three months," admits Howe. "It's taken us just over twice as long to finish it, but so what? That's how long it took to get it just the way Steve and I – and the band and our producer – wanted it. We're all very proud of what we've accomplished here over the last few months."

Two such individual and established guitar players don't idly walk blindfold into groups who take seven months to record their debut album, or not usually anyway; first they must establish a good working relationship. How have the two of you enjoyed working together?

"First of all there was the

KONTINUEZ PAGE 14

BELTANE FIRE

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GTR

challenge of working together, when we first started playing sounds to each other, and writing bits and pieces down," says Hackett.

"So by the time we entered the studio, with a proper band, and all of the hard writing done, we'd already laid the foundation stone. Really, the rest, once we got in the studio and started recording together, may have been in the lap of the gods," says Howe. "We left the rest to chance, but it's really come together. There was no master-plan or anything bogus like that behind this band – GTR *isn't* a supergroup. GTR *is* about having songs, lots of harmonies and lots of musicality, but without dragging in an orchestra or a choir; just a really strong in-house rock guitar record."

"Also, it's a privileged position that we find ourselves in, Steve and I," says Hackett. "Because we're known doesn't mean we have nothing left to learn, nothing left to say to each other as creative musicians. This amount of intense concentration on guitar sounds . . . I don't think any other band is working like that at the moment; I don't think there is any other band that has worked so long and so hard and so *high-tech* as GTR. Like I say, it's a privileged position."

WHEN STEVE Howe says that GTR isn't a supergroup, I smile a bit. Not because he's wrong, but because they may as well be in the eyes of the media. Howe and Hackett getting it together on their guitars in the studio is bound to harbour a number of pre-conceived expectations, my own included . . .

Whatever obscure, hard-to-define reasons these two complicated musicians had for getting their combined act together under the GTR banner, it's plain when they speak of 'combined visions' and 'almost psychic ideas together' that they both treat the band very seriously.

How close has the (finally) finished album come to these 'perfect visions' in rehearsals nearly a year ago?

"The picture I had in my head before we went in to record as a band has steadily grown," says Hackett. "It was a new band, trying very hard to find a cohesive group identity, and that will always take time. It was very important that people interacted as musicians, and so, of course, things change, hopefully always for the better."

Howe nods his head in agreement . . .

"All the same, our group sound came together very quickly. Early on, there were songs Steve and I had written that were dropped because they didn't fit the emerging group sound. I always think those things are good, though; it means you're working, getting it together."

Alliances of famous 'name' musicians over the years have resulted in heavily publicised more failures than genuine successes. The minute it happens, as it has done in the case of Steve Hackett and Steve Howe, *aka* GTR, the critical finger points accusingly and asks, 'But for how long will it last?'

"This amount of intense concentration on guitar sounds . . . I don't think any other band is working like that at the moment. I don't think there is any other band that has worked so long and so hard and so high-tec as GTR." – STEVE HACKETT

Steve Howe grins and says: "How long did Culture Club last? How long does a group like Wham! last? Does anybody really care how long anything lasts?"

"You can't put pressure on yourself by asking questions like that too often; you'd never try your hand at anything," remarks Steve Hackett. "You have to grab the moment, it may not come again . . . if it feels right, it feels right. Do it."

GTR'S FIRST album is scheduled to be issued in America a good three weeks upfront of its British release. By the time the LP is available here (on *Arista*) the band will already be out on tour in the US.

"We don't know if we're talking about playing in huge arenas yet," says Howe, "that can wait until next year or the year after that, it's not the most important thing. Musically, we'll obviously work out some things that we can really play well together, and we'll both have a solo spot, and the show will probably contain a couple of older things from Steve's past and mine. I think that blend, performed and presented within the sort of context we're thinking of, should really gel onstage."

So when can Britain expect her first proper onstage introduction to the GTR project?

"Realistically, not until September, I should think" says Howe. "At this stage, we're not planning the world's biggest tour of unknown places, and England would be my favourite place in the world to make GTR famous. But America comes first because there are already people there waiting to hear what we have to offer. England's next, with any luck.

"In America, they find it interesting because we're famous English rock guitarists from the Seventies," he grins again. "But sometimes that image works differently for us here, in Britain. You get tagged by your own success sometimes, though none of these things are obstacles for us; they're only obstacles in *other people's* minds. I think you'd have to have a very closed mind not to hear that we're both alive and well and working *our* way . . ."

SHADES

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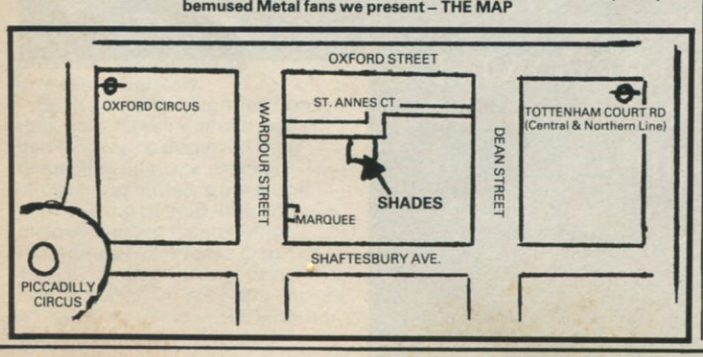
Recently people have been asking the big question:
WHERE IS SHADES?
Well to prevent us having to go on daily reconnaissance missions to collect up stray bemused Metal fans we present – THE MAP



MEALS OF STEEL

or: charity begins at HM. DANTE BONUTTO adjusts his Hear 'n Aid and gets to grips with the Metal for Africa project, *finally* underway with the single 'Stars' and its hard rockin' cast of thousands out 'n' available now

AT A time when heavy rock music in the States is having to answer all sorts of trumped-up charges from all sorts of screwed-up people, it's ironic that the first fruits of the Hear 'n Aid project should just now be seeing the light of day. Sure, we've already had Band Aid, Live Aid, Farm Aid, Fashion Aid, Sport Aid, all the Aids, but this is different. This particular Aid involves the tooth'n'fangy world of Heavy Metal, that hedonistic, lig-for-today, think-from-the-codpiece fraternity, all swollen pride and steamin' egos; brash street kids inhabiting a world where loving thy neighbour or coveting their ass has a meaning seldom Biblical in nature! Social conscience? Nah, not me squire, never 'ad *that* . . .

Recently, however, rock music's noisiest sons ("those who've always been shouted at for being long-haired idiots, all whips and chains and devils," according to self-confessed Hear 'n Aid 'preacher' Ronnie James Dio) have chosen to take a more responsible stance. Which isn't to say that rock bands didn't do their bit at Live Aid, the likes of Status Quo, Queen, Bryan Adams, Judas Priest, Led Zeppelin, Black Sabbath and the Who – the last three reforming just for the event – hoisting the beef-it-up banner in both London and Philadelphia. But now we have a project quite *specifically* Metal-hearted, a co-ordinated attempt by the hard rock/Heavy Metal community to do something positive for a hungry Third World.

A project that saw about 40 'long-haired idiots' (and a few short-haired ones, too . . . oh, and a couple wearing wigs) giving freely of both time and talent, the end result being a single, both 7" and 12" versions, an album, two promo clips, a documentary video, a T-shirt, a jersey, a sweatshirt, a full-colour poster, a bandana and a badge that, given public support, will help to save lives.

The enterprise is called Hear 'n Aid – a nice tongue-in-cheek touch sure to confound those who regard Heavy Metal as pointlessly po-faced – and this is its story . . .

SO WHERE did it all start? Well, after rummaging long an' hard in Janice's all-encompassing drawers, I found what I was after; a dusty, cob-webbed copy of *Playgirl* . . . no, no, under that, ah yes, *Kerrang!* 93, a marvellous Frehley-fronted issue (May 2-15 '85) containing the Big *K's* first reference to the whole shebang.

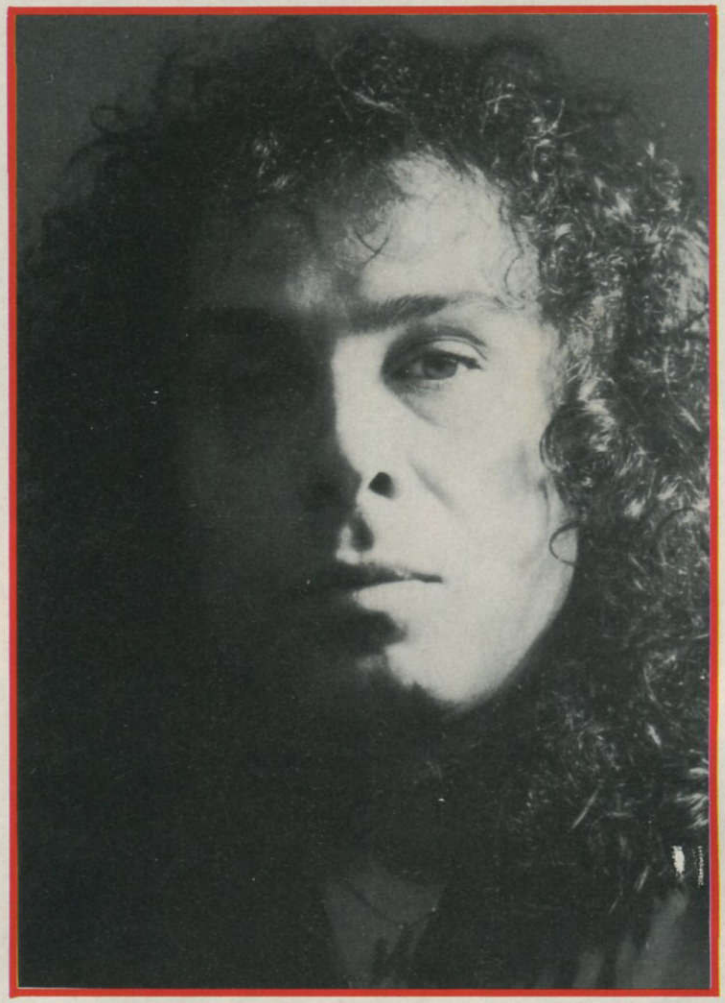
Under the heading of 'Metal Appeal', our page three story clearly reflected the project's early, high-flying hopes in all their righteous glory. Along with basic details (of which more anon), it included mention of a recording session in London in addition to the one in the US, the possibility of a special one-off concert *à la* Live Aid plus a whole host of names expected to lend their support – including the Scorpions and Ratt. In the event, the London session didn't take place, the concert hasn't come about (there are no plans to organise one in the future) and neither the Scorpions nor Ratt made it on the day, joining a list of absentees who, according to Ronnie, "disappointed me greatly".

On the positive side, however, a good many *did* show willing, so let's turn our attention to them, the 'Top 40' if you like; one of their number, Y&T lead singer/guitarist Dave Meniketti, is adamant that once all the artists were joined together they behaved "quite impeccably" . . . with *one* exception! He wouldn't let slip who the offender was, but the betting starts here; and, no, my money *wouldn't* be sitting on the snout of one Yngwie J. Malmsteen who, by all accounts, did nothing to justify his mean'n'moody image, the young guitar ace even sharing a joke with the two guys from Spinal Tap! Quite true . . .

"Oh, they had Yngwie in stitches," recalls Ronnie, "and they were making jokes about *him!* Somebody asked, 'How do you spell Yngwie?' and one of them went, 'A-S-S-H-O. . .'. And Yngwie laughed at that. Everybody was on the floor; the Spinal Tap guys (Michael McKean and Harry Schearer) were a definite highpoint . . ."

Nothing like a good cause for bringing out the best in people, this particular good cause having its roots in a weekend 'radiothon' organised by Los Angeles hard rock station *KLOS* under the banner of 'Rock Relief For Africa'. The event, which took place in February '85, finally raised a total of 150,000 dollars, with the local rock community helping out as best it could; Dio members Jimmy Bain (bass), Vivian Campbell (guitar) and Vinnie Appice (drums) donated instruments and frontman Ronnie a gold disc, and Viv and Jimmy also went down to the station to take pledges over the phone. They talked on the air about heavy rockers joining forces to help raise money for the hungry and the helpless: they threw down the gauntlet to their colleagues and come Monday morning set about getting the whole thing off the ground . . .

The 'radiothon' had been a great idea, no doubt about that, but why not take the concept a stage further, as far as the release of an all-star single, p'raps? Well, *why not?!* Sharon Weisz (Dio's West Hollywood publicist at the time) thought it was a great idea, so did Wendy Dio, the band's manager, and so did the business people behind the USA For Africa organisaiton. Ronnie, too, applauded the notion, but with the third Dio album ('Sacred Heart') still not complete felt he just wouldn't have the time to get involved. It was down to Viv and Jimmy to organise and cajole . . . to the phones, guys, to the phones!



Pic Chris Walter

RONNIE JAMES DIO: Self-confessed 'preacher' for the Hear 'n Aid project

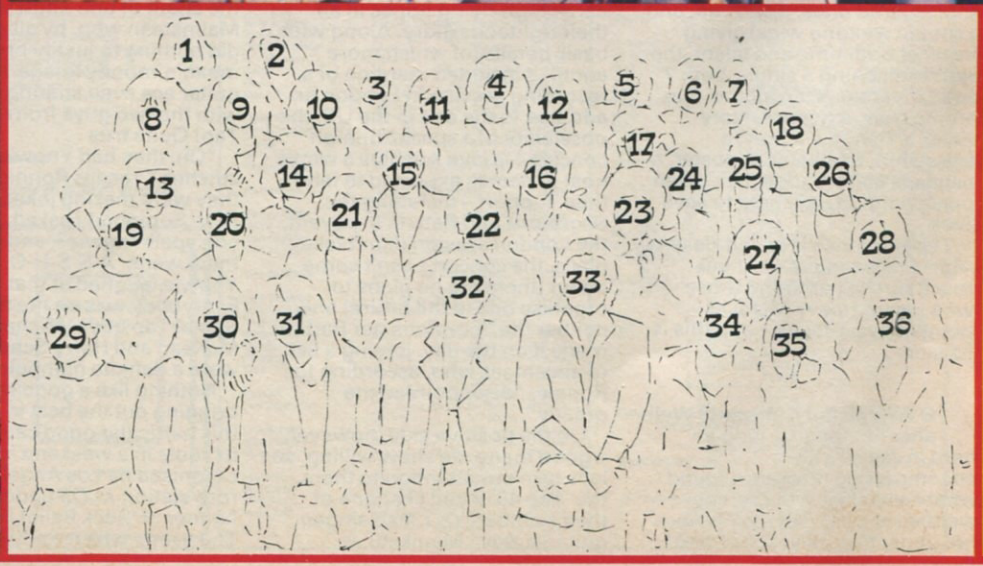
WITH JIMMY knowing more people in the Biz than the relatively inexperienced Viv, he was the one who made most of the initial calls, artist to artist, though neither Sharon Weisz nor the young guitarist were slow to roll up their sleeves and get stuck in as well. Anyone who was anyone in the world of heavy rock was asked to lend a hand, *both* if they could spare them; *everyone* was given the opportunity to make a contribution, and while some, like Eddie Van Halen, felt they were simply too busy ("he probably had to brush his teeth that day!" – Ronnie), and others like the Scorpions and Ratt initially accepted only to be talked out of it later by indignant management, there were many more only too happy to commit their support.

Too many, in one sense. According to Ronnie, "there were a lot of Fred Bloggs' who wanted to get involved, but the project needed heavyweights to sell it."

People like Carmine Appice (King Kobra), Eric Bloom and Donald 'Buck Dharma' Roeser (Blue Oyster Cult), Brad Gillis (Night Ranger), the aforementioned Yngwie (Rising Force), Dave Murray and Adrian Smith (Iron Maiden), Kevin DuBrow (Quiet Riot), Neal Schon (Journey) and Rob Halford (Judas Priest), the latter being especially keen to lend his name as he'd already been thinking

KONTINUEZ PAGE 18

THE HEAR 'n AID CHORUS:
Kept in order by Quiet Riot's Kevin DuBrow (apparently!)



1. **CHRIS HOLMES** (W.A.S.P.)
2. **TED NUGENT**
3. **RUDY SARZO** (DRIVER)
4. **EDDIE OJEDA** (TWISTED SISTER)
5. **DAVE MENIKETTI** (Y&T)
6. **CHRIS HAGER** (ROUGH CUTT)
7. **MATT THORR** (ROUGH CUTT)
8. **BLACKIE LAWLESS** (W.A.S.P.)
9. **GEORGE LYNCH** (DOKKEN)
10. **CRAIG GOLDIE** (DIO)
11. **YNGWIE J. MALMSTEEN** (RISING FORCE)
12. **CLAUDE SCHNELL** (DIO)
13. **MICK MARS** (MÖTLEY CRÜE)
14. **CARMINE APPICE** (KING KOBRA)
15. **GEOFF TATE** (QUEENSRŸCHE)
16. **BRAD GILLIS** (NIGHT RANGER)
17. **MICK BROWN** (DOKKEN)
18. **DON DOKKEN** (DOKKEN)
19. **DONALD 'BUCK DHARMA' ROESER** (BLUE ÖYSTER CULT)
20. **ERIC 'MANNY' BLOOM** (BLUE ÖYSTER CULT)
21. **VINNIE APPICE** (DIO)
22. **AMIR DERAKH** (ROUGH CUTT)
23. **MARK STEIN** (EX-VANILLA FUDGE)
24. **JEFF PILSON** (DOKKEN)
25. **DAVID ST. HUBBINS** (SPINAL TAP)
26. **CARLOS CAVASO** (QUIET RIOT)
27. **DAVID ALFORD** (ROUGH CUTT)
28. **DEREK SMALLS** (SPINAL TAP)
29. **VIVIAN CAMPBELL** (EX-DIO)
30. **JIMMY BAIN** (DIO)
31. **VINCE NEIL** (MÖTLEY CRÜE)
32. **ROB HALFORD** (JUDAS PRIEST)
33. **KEVIN DuBROW** (QUIET RIOT)
34. **NEAL SCHON** (JOURNEY)
35. **RONNIE JAMES DIO** (DIO)
36. **FRANKIE BANALI** (QUIET RIOT)

Incidentally, also involved with the project but not in the line-up above were drummer TOMMY ALDRIDGE (DRIVER) and IRON MAIDEN guitarists DAVE MURRAY (pictured bottom left with Eddie Ojeda) and ADRIAN SMITH.

MEALS

FROM PAGE 15

along similar lines himself. Says Rob:

"When 'Do They Know It's Christmas', the Band Aid single, and the 'We Are The World' record were happening, like everybody else I was sitting at home watching it all on TV, and I thought it was a shame that nobody from the heavy rock side had done something towards helping these starving people as well. I even got as far as ringing my manager in Spain to discuss the possibility of getting an event together . . ."

Wheels, however, were already in motion, the idea being that all those keen to make their mark should assemble at a given time under one studio roof to record a single. Viv and Jimmy already had the music worked out, what they needed now was someone to write the lyrics, produce the record and, above all, front the entire project; someone who had the respect of the business side of the industry and someone who the various artists featured would trust to produce them properly. A Roger Glover-type figure.

Er, pardon us, Ronnie, but just how busy *are you* at the moment?

WHEN RONNIE James Dio gets involved with something, he really gets . . . *involved.* If it bears his stamp and that of his band he will move both Mohammed and mountain to make sure that it's up to standard, a quality product, and 'Stars', the just-released Hear 'n Aid 45, is certainly that. Essentially, it's a very good *Dio* number (with Ronnie, Viv and Jimmy taking care of the writing, what else could it be?), a number that has no trouble standing up in its own right.

With a project of this nature, what usually happens is that the justice of the cause and the magnitude of the personnel tend to overshadow the song, the event becomes greater than the music, but that isn't true here. Sure, it's fun picking out who does what and where (all made clear in the accompanying videos, incidentally), but beneath the outer celebrity casing there's still plenty to get the teeth into, including some quite magnificent guitar breaks, a rare treat for Viv . . .

"I thought George Lynch from Dokken was great," he recalls with glee, "but my favourite guitarist of all was Neal Schon. He's the one playing over the chorus at the end of the song and he was just *burnin'!* Brilliant!"

Keep an ear primed too for 'Buck Dharma's contribution which Ronnie reckons is the most "unusual, having an almost country feel at one point."

Varied stuff, indeed.

The basic tracks were laid down at *Sound City Studios* in Los Angeles (where the first Dio album was recorded) by Viv, Jimmy and Vinnie along with Quiet Riot drummer Frankie Banali; the majority of the vocal and guitar parts were then added on separate days at *A&M Studios,* also in LA, the USA For Africa participants having already proved it a suitable site. A bit more work at nearby *Rumbo Studios* where 'Sacred Heart' was in the process of taking shape, and that was that, the whole event going off pretty much without a hitch. No sweat at all, which certainly surprised Ronnie; after all, with 40-odd eggshell egos stuffed into one room you'd have to be a hardened optimist (or a complete fool) not to expect the teeny tiniest crack.

"Yeah, I thought the chorus was going to be a definite problem," admits Ronnie, "so I just had Kevin take care of things . . ."

Now hold on a second. Are we talkin' Kevin *DuBrow* here? The only man in rock with sole marks on his tongue?! Come on!

"Well, I used a bit of psychology, you see. I took the biggest bad boy of the lot and asked him to keep things in order. He then had a degree of responsibility given to him by someone he respects, and he was *great.* It worked! I'll tell you something else, too – that kid can *sing!* I was very surprised . . ."

ALL OF those involved were first sent a tape containing a piano melody *only* of the song (to avoid bootlegs), and once in the studio everyone had a limit of an hour within which to do their (solo) stuff. The 11 featured guitarists were mentioned last issue – each one having 12 bars to himself, the end results then being shuffled and edited to achieve the desired flow – so here let's simply run through the eight solo singers in order of appearance: that's Ronnie, Dave Meniketti, Rob Halford, Kevin DuBrow, Eric Bloom, Paul Shortino (Rough Cutt), Geoff Tate (Queensrÿche) and Don Dokken (Dokken). All performed admirably, very much in the Dio style, which Ronnie takes as a "great compliment", and they all revelled in the atmosphere, though things were a little strange at first, as Rob Halford explains:

"I imagine most of the fans will assume that we all knew each other anyway, which, in reality, we didn't at all. In fact, for the first few hours I think most of us were looking at each other the way we get portrayed in rock magazines. But after a while, once we'd let our guards drop a bit, the feeling was just tremendous. I got the chance to sit down and talk with people I've always admired."

Is Rob disappointed, though, that 'Stars' has taken so long to get released?

"Yeah, I think we all are, but then it might just be a blessing in disguise. Maybe last Summer, what with Live Aid still such a huge thing in everybody's mind, people might not have taken us quite as seriously as I hope they will now."

A fair point, I guess, and with Bob Geldof behind the project to the hilt it should garner a good deal of attention. But the question still remains: just why *has* it taken so long to see the light of day? Well, finding a record company to back the project certainly swallowed up a good deal of time, and then when *Phonogram* did appear on the scene there was also the matter of the album to be dealt with.

"This is a product that is AOR, *album orientated rock,*" says Ronnie, "so it needs that kind of a package, an album, to sell the entire thing. A single isn't gonna do the job because as people we are quite a bit less visible than those who did 'We Are The World'; that kind of artist you see on the cover of *People* magazine and on TV programmes. So we *needed* to have an LP, only the problem is we were promised tracks by everyone and their brother then when the time came to deliver, no way!"

"There were people who wouldn't contribute, who wouldn't give a tiny little piece of their talent to help feed a poor starving kid. You know who you are and, boy, I hope you sleep with yourselves fitfully every night. I think it STINKS!" – RONNIE JAMES DIO

Again it seems to be managers who got in the way, with the result that the Hear 'n Aid album is still taking shape. The original idea was to produce an LP, perhaps a double, containing either previously unreleased or specially recorded material, but with people "not as forthcoming as we hoped they would be," according to Sharon Weisz, it'll now certainly be a *single* record featuring around 60 per cent live material, only *some* of it new. With live tracks from the Scorpions, Kiss, Rush, Jimi Hendrix and Dio ('Hungry For Heaven') all set to go, the album might well be called 'Live-Hear 'n Aid', though whatever the title it will also include offerings from BÖC (perhaps live, perhaps not), Y&T (a *studio* version of 'Go For The Throat', produced by Kevin Beamish, that hasn't been heard before) and Quiet Riot (a specially recorded studio number). Clearly, a special effort has been made by some, including, it seems, Dio . . .

Oh, yes. Before opting for the live version of '. . . Heaven', the band entered the studio specifically to record a new track to donate, but in the event Ronnie "didn't care for it at all, a reflection," he claims, "of why there's been a guitar player change in the group (for more details see pages 8 and 9). I felt that Vivian's heart wasn't in it so I scrubbed the track."

LIKE 'STARS', the LP will be on the *Vertigo* label (perpetrators of the classic centrespread ad in *Kerrang!* 100!) and should be out around the second week in May. Check it out, enjoy it, but don't forget what it's all about – raising money to help save lives. There's no better cause surely, which is why Ronnie is more than a mite upset with those who wouldn't give of their time. Rob Halford flew in from Phoenix to participate, the BÖC guys from the East Coast and Neal Schon from San Francisco, yet people who lived *literally* three or four miles away couldn't be persuaded to show; and as for the recording session in London, well, suffice it to say that had the support been there it would certainly have happened.

It's probably true that some turned up in LA simply to further their own careers – it's all publicity after all and what a great way to whiten a rather grubby image; Ronnie spotted them straight away "and *you* can too. Just look at the chorus and check out which people didn't perform as soloists who you think *should* have". But at least they were there. No Tony Iommi, however. No Ritchie Blackmore ("I guess it didn't pay enough!" – Ronnie) and no Jimmy Page, despite the fact that huge efforts were made to get the famous Firmster involved.

Indeed, the day after the Live Aid extravaganza, Ronnie, Viv, engineer Angelo Arcuri and an entire video crew were to be found at *The Warehouse,* a studio in Philadelphia, awaiting the Page presence only to receive a call from his manager saying that he wasn't gonna show.

"I don't think he could get out of bed," says Ronnie, "yeah, that was it. In the meantime, there are children starving out there, they're f**kin' dying, that's the f**kin' point, they're f**kin' DYING!! Yet still there were people who wouldn't contribute, who wouldn't give a tiny little piece of their talent to help feed a poor starving kid . . . man, you're f**kin' *assholes,* every one of you. You know who you are and, boy, I hope you sleep with yourselves fitfully every night. I think it STINKS!"

Many, however, did give and give freely, from caterers, security guards, hotel managers and limo drivers through to large companies such as *Winterland,* who are handling the merchandising, and *Tasco,* who did all of the video work. As well as shooting promos for both versions of the single, they've also compiled a 30-minute documentary showing the making of the record from top to tail along with some apparently 'priceless' interviews, and if all goes to plan this should be available for purchase in the US, Europe and Japan.

THE PROCEEDS from the video-cassette, as with everything else concerning Hear 'n Aid, will be turned over to the organisation behind USA For Africa (United Support Of Artists For Africa) to fund specific projects, ranging from the purchase of food and heavy machinery through to building much-needed garages to maintain and repair the existing fleet of trucks. A full staff of people are constantly researching where the money can best be spent so *nothing* will go to waste, be sure of that.

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VAPID VAN HALEN

VAN HALEN
'5150'
(Warner Brothers W 5150)
KKK

LET'S START off with a little honesty and integrity shall we? Not even *one* of us ever in our wildest dreams imagined that Van Halen would be the *real* McCoy without its master-blaster and ultimate cheerleader, the ubiquitous David Lee Roth now did we? God knows, I hated the subject at school, but I can still recognise chemistry when I sees it. It was patently obvious in the all-original Van Halen, the multi-talented, hot-shot guitarist and the pretty boy showman with half-a-voice. From performance through to banter, Van Halen was unique, Van Halen was special and Van Halen was brilliant!

I'll try and state this as simply as possible. Van Halen is no longer unique, special or brilliant! Jokes have been made, but this might as well *be* Van Hagar . . . or Van Y&T, or Van Journey for that matter! Simply, '5150' is a competent, acceptable, commercial hard rock record that I guarantee no-one will give a monkey's about in 12 months time!

Funny really, but despite '5150' being police jargon for someone who is criminally insane, this is a highly conservative, sanitised rock album – the usual riffs, the usual lyrical fare and the usual balancing of out 'n' out Metal with *'MTV* rock' to try and please right across the board. Not a chance as far as I'm concerned fellas, not a chance!

Call it a *cliché* if you like, (*OK, it's a* cliché – *Ed*) but Van Halen aren't hungry and it shows. But they haven't been hungry for a while, you might counter. True, the difference being that previously they've always had Lee Roth's invaluable, self-deprecating humour to keep them laughing (literally) all the way to the bank! Hagar? A 'never quite there' merchant, mainly because he's devoid of any personality (you can only really laugh at his *politics*!). When he opens the album with *'Hellooo Baby!'* you know he's a jerk!

Roth coulda carried off 'Summer Nights' cos you'd have felt him chortling his way through lines like *'Next year I'll head out for the coast/Say boys, I think that just might call for a toast.'* Hagar was probably preening in the mirror at the time. See the difference?!

EDDIE VAN HALEN: Spirits having flown . . .

Meanwhile, Sir Edward is playing his butt off but for the most part steams off into oblivion, blissfully unaware that his tunes just ain't getting anywhere!

There are a couple of good moments, I can't deny it. The single 'Why Can't This Be Love' (why can't this have a question mark?) is pretty cool pop pap but doesn't hold a candle to 'Jump'; 'Dreams' is notable for its catchy hook, though most competent hard rock bands could come up with this kinda stuff; and album departure point 'Inside' almost carries off a token piece of weirdness. But lordy, lordy, for such an accomplished set of musos, this is ultimately stale and unexciting!

So what else is there to say? Not a great deal, aside from that the production triumvirate of the band, Foreigner's Mick Jones and engineer Donn Landee have succeeded in producing a severely muted drum sound (intentional?) and that I would no sooner buy this record than stick my head in a gas-filled oven!

Van Halen are bound to go platinum in the States yet again (*already have, I gather – Ed*) but I trust that good old British intelligence will prevail this side of the pond! At one point Hagar sings *'Feel like throwing in the towel'*. And I thought they walked it like they talked it in California!!

HOWARD JOHNSON

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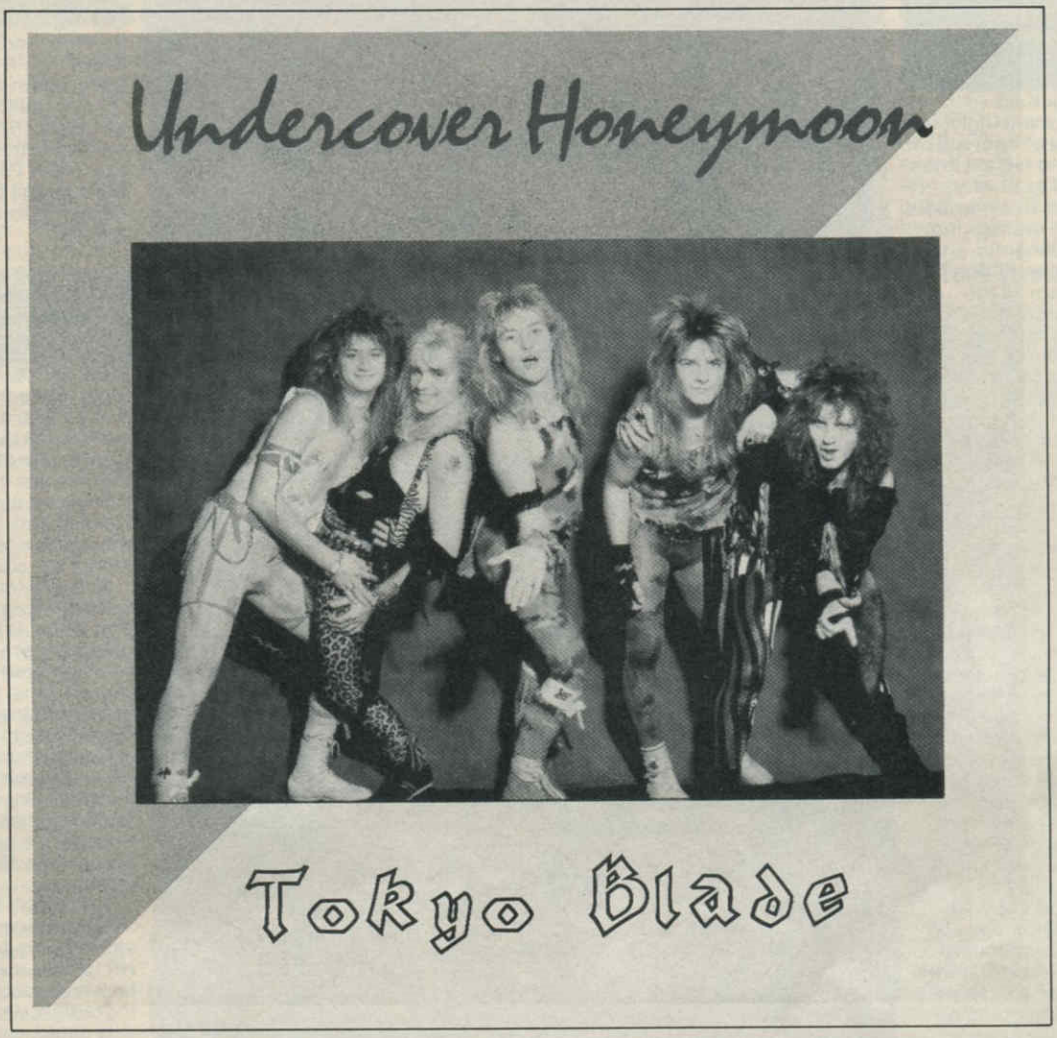
T.B. RECORDS

PRESENT



NEW 12" SINGLE (BLADE 1)

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'BLACKHEARTS AND JADED SPADES' (TBR1)

DISTRIBUTED BY THE CARTEL

FROM PAGE 20

LEGAL LIMITS
'Cover Girl'
(FM WKFM SP62)
KK

2 TIMER
'Rock To Rock'
(Heavy Metal America HMA SP61)
K

VARIOUS ARTISTS
'Moose Molten Metal'
(Heavy Metal America HM USA 55)
KK

A FIVE-PIECE Canuck act featuring (hardly surprisingly) a female vocalist doesn't get me off none these days and Legal Limits are the living proof as to why. 'Cover Girl' features five numbers that are thoroughly uninspiring, not to mention undynamic, and so downright competent that it makes you hate them all the more. 'Play The Game' does feature some kinda riff that pretends to know where it's going, but it's a false alarm of course . . . and that's the best I can say. It's all so stultifyingly dull that when I think of the time spent putting the material together, well, it's quite sad really! Er . . . don't buy!

Meanwhile, over in 2 Timer country the sun never goes down, the women are always hot 'n' ready and the band members just ain't got enough time on their hands to get all the 'action' in! Trouble is, when someone like me jumps in from the *outside* to take a look, all they sees is four bozos with impossibly bad dress sense and a set of riffs stuffed downstairs alongside their socks that bore the balls off you!

Simply, six tracks of quite uninspired mundanity, with the added negative factor of Billy Savage's desperate vocals. Only in New York, as they say!

Or maybe in Canada as well. Not too much good homegrown Metal to get excited about here either, just lotsa furious rifferama going precisely *nowhere*. There's a good deal of kloning going on, however, from Mötley Crüe, though Queensrÿche and onto Iron Maiden, but nothing that really raises the eyebrows, apart maybe from Galleon's 'Wasting Time', a competent piece of mayhem, and Dagger's Crüe-ish 'Give 'Em What They Want'.

Still, that's a pretty poor cull from *supposedly* Canada's hottest unsigned bands. Metal needs a major uplift – and quick!

HOWARD JOHNSON

VIRGIN STEELE
'Noble Savage'
(Cobra Records CL 1005 import)
KKKK

WHEN JACK Starr and David DeFeis decided to part company a couple of years or so ago, it was vocalist DeFeis who continued to hold high the Virgin Steele banner, leaving Starr to found the basis of a solo career with his 'Out Of The Darkness' album. Seemingly, it's taken DeFeis some time to rebuild Virgin Steele and get around to releasing a follow-up to '83's 'Guardians Of The Flame' LP. But in guitarist Edward Pursino he has discovered the perfect replacement for Starr and in 'Noble Savage' he has created an album to keep the Virgins (?) firmly in contention for rock 'n' roll honours.

Basically, 'Noble Savage' is the tale of two outstanding tracks, five good tracks and three average ones. The killer kuts – 'Noble Savage' and 'The Angel Of Light' – are to be found resting at the end of each side, two titanic trax which really set the album alight.

'Noble Savage', continuing what appears to be DeFeis' favourite lyrical theme of dramatic, mystical tales of chivalry and nobility, is a magnificent, multi-sectioned song that swaggers boldly through seven-and-a-half minutes of action. And 'The Angel Of Light', another seven-minute epic, is a breathtaking beast of a track, by far the best on the album and, ultimately, a monument to DeFeis' potential as both a singer and songwriter.

Indeed, DeFeis has either written or co-written every track on this album, and produced it himself too, talents which – along with a voice that can reach outrageously high notes (check out the start of 'Rock Me' for proof!) – insist that he's held in high esteem.

A good album, then, from DeFeis, O' Reilly, Ayvazian and Pursino, and one which suggests that if Virgin Steele can sustain the excitement and invention of 'The Angel Of Light' throughout an entire album, rather than resort to straightforward HM fare like 'Fight Tooth And Nail' (one of the average tracks), they'll deserve promotion into a higher league.

MARK PUTTERFORD

KREATOR: Or is it Whiplash?

KREATION SENSATION

KREATOR
'Pleasure To Kill'
(Noise N0037 import)
KKKKK

CHRIST, ALL the good Frash/Death/Speed Metal seems to be koming out of Krautsville these daze – Wagner, you've got a lot to answer for, mate! And what a nasty box of trix we have here – a menacing Death/Hate Metal band kalled Kreator, who hail from the Ruhr district of Germany. This really must be a horrible place to live, if the music on 'Pleasure To Kill' is anything to go by!

Kreator (formerly known as Tormentor) are already big newz on the West Coast of America, with their debut outing 'Endless Pain' (Noise N0025) being regarded as more underground than the Central Line! However, 'Pleasure To Kill' should see Kreator surface above ground and become a major force in the ol' avant-garde Metal league alongside labelmates Celtic Frost. By the way, ex-Sodom axepert Wulf has recently joined Kreator to give 'em the nasty edge that's always so important in Frash!

'Choir Of The Damned' opens the account and as per usual it begins with a quiet, tacky acoustic guitar teazer – which even had Janice in the Kerrang! den going "AAAHHHH". But the smile was soon wiped off her 'boat' and replaced by a look of total horror and disbelief as the thundering Frash chords of 'Ripping Corpse' came blasting forth. A truly horrendous but wonderful sound, believe me, drums all over the shop and the geetars of Mille Petrozza messy as hell. Deaf Barton looked up from his desk, let out a menacing laugh and gave Kreator his renowned 'thumbs up' sign. "Hell," he said, "this makes Onslaught sound like a bunch of wimps. They're heavy as hell!"

Gross Halfwit, meanwhile, was shouting, "I hate this stuff, take it off". Not on your life, mate, coz my fave track is coming up next, the brilliant 'Death Is Your Saviour' (or should that be 'Xavier'!). This, to use a Tom G. Warrior term if I may, is 'Death Heavy' Frash Metal at its best. And if you can work out Mille's weird 'n' wacky lyrics, then go to the top of the class! And just Frash back in amazement at the riffs supplied on 'Riot Of Violence' – truly 'orrible, but played with such ANGER you can't help but pound your head on the nearest available wall. I could go on, but I won't because I've got neck-ache!

If you're contemplating doing yourself in soon and you want to go out in style, then do it to 'Pleasure To Kill'. It's the perfect album to DIE to! And if you're into Pose Rock, stay away coz FRASH HATE METAL is here to stay.

XAVIER RUSSELL

HURRICANE
'Take What You Want'
(Roadrunner RR9723)
KKK3/4

WOT'S THIS? A relation of Quiet Riot it appears, as both ex-Rioteer Rudy Sarzo's brother Robert and current QR guitarist Carlos Cavazo's brother Tony find themselves in the line-up of Hurricane, along with Kelly Hansen and Jay Schellen. But, let me stress right away that that's where the connection ends . . .

Actually (and I don't mean to sound sarcastic here), 'Take What You Want' is a solid, stylish rock offering from these tanned an' tousle-haired lads. Featuring tough toons, garnished with a coating of inevitable Americanisms, well-groomed and proficiently produced (by Kevin Beamish and Hurricane), it's an album you can't easily fault – except, perhaps, by saying that there's nothing particularly gregarious about either it or the band.

Two of the trax, 'Hurricane' and 'Hot And Heavy' (Geoff Banks in a sauna?), are basically standard HR fodder, suggesting the band lack that special, magic ingredient which makes certain acts stand out from the rest. Sure, they're good enough songs, but when set against a background of the kinda HR that a lot of American bands are playing these daze, you may lose sight of them.

That said, the remaining four numbers here are worthy of your attention: 'Take Me In Your Arms' is a strong opener, 'Girls Are Out Tonight', with its driving rhythm and sonorous guitar, is the perfect follow-up, and, to complete *Side One*, the title track is a smasher – heavy, emotional and one to getcha right in the pit of the stomach!

Over on t'other side, sandwiched between the two trax I'm not so enthusiastic about, is 'It's Only Heaven', a ballad which turns out to be Hurricane's trump card as far as this record is concerned. Based around a brilliant vocal performance by (I think, cos the bleedin' cover doesn't tell ya who does what!) Kelly Hansen, it's a strong, moving song with a meaningful guitar solo thrown in for good measure. This could've occupied a whole side of this mini-album as far as I'm concerned!

So there you have it, and, as Meat Loaf once said, 'four out of six ain't bad' (or something like that). I reckon that if this band can trim away their more average material and build on the likes of the title track and the aforementioned ballad, they'll have an album of five-K proportions for sure.

MARK PUTTERFORD

JACKSON BROWNE
'Lives In The Balance'
(Asylum Records EKT 31)
KKK½

THE LAST time I heard Jackson Browne's material at any length I was pumping my stomach over the side of a boat at regular intervals somewhere in the mid-Atlantic while his 'Running On Empty' album pumped with equal regularity from the on-deck speakers. Since then, fearing an involuntary Pavlovian response, I've given Jackson a wide berth.

Previous to that, I remember his earlier albums as providing an almost permanent 'ambience' – along with the Eagles and Joni Mitchell – in a disproportionate number of student bed-sits that I avoided visiting for that reason. In short, I've never really had time for his particular brand of West Coast, Country-influenced romanticism.

I was, therefore, pleasantly surprised by his new album, 'Lives In The Balance', which combines a more 'rocky' approach to songwriting with a tougher, more contemporary production, only failing to be a *very* good album due to the lack of harder, sharper, more aggressive vocals.

I've always considered Jackson Browne's voice to be somewhat bland, and I can't help feeling that if the best songs on the album – the current single 'For America', 'In The Shape Of A Heart' and 'Lawless Avenue' – had a vocal style similar to, say, Bryan Adams they might conceivably be transformed from front-runners into sure-fire winners.

Most of the numbers are performed in an unexpectedly rocky fashion and a couple are given a lift with the inclusion of some subtle, tastefully tasty guitar from Toto's Steve Lukather.

I'm very choosy and unpredictable when it comes to singers, so you could well find that you're *not* bothered by Browne's vocals. In which case, you *too* could find the album a bit of a surprise. It at least merits the opportunity to be heard.

PAUL HENDERSON

ELECTRIC LIGHT ORCHESTRA
'Balance Of Power'
(Epic EPC 26467)
KKKK½

AAAH, ELO – remember them? Yeah, violins and cellos and beards and funny moustaches and endless *Top Of The Pops* appearances and albums like 'A New World Record' and 'Out Of The Blue' and . . . oh, *that* spaceship stage! Remember 'Rockaria!', 'Telephone Line', 'Living Thing', 'Turn To Stone' and 'Sweet Talkin' Woman'? Remember 'The Diary Of Horace Wimp'? Remember, remember, remember . . .

Well, now the Electric Light Orchestra are back – in a somewhat depleted form, I might add – but back nonetheless. Returning to the drum stool that made him famous is Bev Bevan, the Brummie beat-keeper who, since ELO disappeared a few years ago, has had a brief spell with Black Sabbath. While re-occupying his rightful position behind banks of keyboards is Richard Tandy, another man who shared the Orchestra's finest moments in the Seventies. Also retreading familiar ground is Mack, ELO's old engineer who, at Munich's *Musicland Studios* (natch), has mixed the band's new album. Oh yeah, and Jeff Lynne is back, too.

When you talk about talent, you talk about the likes of Jeff Lynne. Effectively, he IS ELO, and here, as before, he's written, arranged and produced every last scrap – also contributing all vocals, all guitars (including bass guitar), piano and other assorted keyboards!

But 'Balance Of Power' is ELO's first album for 38 years, so maybe we shouldn't revel in recollection but view this new offering soberly. Then again why *not* recall the ELO of yesteryear? Because all Lynne has done here is to haul the band into the Eighties by giving everything a thorough dust down and a lick of paint. The strings may have gone, but keyboards can simulate them if need be, and to further modernise the overall sound, Lynne and Tandy have clearly used a lot of the new technology at their disposal. So don't worry, the band haven't changed *that* much.

As far as individual tracks are concerned, well, there's no 'Mr. Blue Sky' or 'Wild West Hero', but a number of great songs can be found here all the same. 'Is It Alright' at the end of the first side is *classic* ELO, and to start the flipside on a similar high note, 'Sorrow About To Fall', complete with some welcome saxophone, is another marvellous track. Sure there are one or two songs on the album that could, by Lynne's standards, be classed as average. But let's face it, even his average songs are pretty good.

Another standout track is 'Without Someone', a smooth, smoochy midnight song for the cocktail bar, but then *every* song on 'BOP' tends to grow on you after a coupla plays. None represent a gigantic leap forward, but all serve to show that ELO are back – with an '86 polish.

MARK PUTTERFORD

MORE REVIEWZ OVER PAGE

WE WANT MOWER!

WHIPLASH: Or is it Kreator?

WARFARE
'Metal Anarchy'
(Neat Records 1029)
K
WHIPLASH
'Power And Pain'
(Roadrunner RR9718)
-K

OH DEAR. Oh-dear-oh-dear. Oh-dear-oh-dear-oh-dear. Warfare and Whiplash. 'Metal Anarchy' and 'Power And Pain'. Crash and Thrash. Shout and scream. Fight and kill. Blood and guts. Death and the Devil. Puke.

Sounding like a demented Motörhead (a connection strengthened by the appearance of Lemmy as co-producer with Guy Bidmead and the inclusion of 'Head guitarist Wurzel on the title track), Warfar(c)e flop into their album after an intro featuring an amusing clip from 'The Sound Of Music' and proceed to bash your senses into submission like Frank Bruno at a National Front meeting. It's loud, it's fast, it's wild . . . it's rubbish.

*There really isn't a lot I can say about dogs**t like 'Electric Mayhem', 'Warfare' and 'Death Vigilance', but incredibly there IS quite a good track on the first side of 'Metal Anarchy'. It's called 'Wrecked Society' and actually features the band showing a smattering of musical intelligence and ability. However, any hopes for a continuation of this improvement throughout the rest of the album are dashed as soon as* Side Two *get into its mad stride.*

To their credit, Warfare aren't all Thrash. But it's painfully obvious that Evo (vocals/drums), Falken (bass) and Gunner (guitar) aren't the best musicians in the world either, so that even when they do try their hand at something else it doesn't really work. For me, the best track on the album is the intro . . . and that's not funny.

Another band who aren't funny are Whiplash. OK, it's true they make Warfare sound like the Drifters, with a louder, faster, wilder album than 'Metal Anarchy', but what's so good about that? This isn't music at all – it's noise. Nothing but cacophonous, indefinable, unlistenable noise. *If I stuck a microphone onto the blade of an electric lawn-mower and drove it across a mound of rusty nuts 'n' bolts, would you sign me up* Roadrunner? *Wouldja? Eh? EH??*

MARK PUTTERFORD

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MISS HITS

FIONA: 'Bubbly, hot and wild!'

FIONA
'Beyond The Pale'
(Atlantic 781639-1 import)
KKKK

IF 'FIONA' was a foot in the door, then 'Beyond The Pale' is a stockinged leg wrapped around the neck and I'd better stop right there as Doc Doom's a very delicate man!

'Beyond. . .', Fiona Flanagan's second album, runs rings around its predecessor in every imaginable way.

First the singing: More confident, definitely more versatile, raw and serrated like a buzzsaw one minute, powerful and poignant the next, then voluptuous and sophisticated but with that raunchy edge showing all the while like a black lace slip under a cocktail dress.

Then the production: A hell of a lot better, this jumps out and hits you, crisp and instant and mighty. Beau Hill evidently got more inspiration gazing into Fiona's baby-browns than Stephen Pearcy's – a bit too much inspiration at times; some of the arrangements are too busy featuring everything and the kitchen sink and detracting from the singing and the songs.

And yes, the songs – nine out of ten are very good; all sound different and all of them smack of American Platinum, doing the rounds from Benatar to Bryan Adams, if you like, stopping off for a quick step around the dance-floor before getting back to stiletto-tipped rock.

'Living In A Boy's World' is probably my favourite (redeeming its authors, Peter and Ina Wolfe, who wrote that Starship doodoo), with strong, tumultuous singing and some studio effects at the end that sound like a kind of sci-fi 'Bette Davis Eyes', with 'Running Out Of Night' coming in a close second – co-written by Fiona with Bob Haligan Jnr of Judas Priest/Icon/Helix fame, of all people, considering its commercial Bryan Adamsy feel (and I love the floaty instrumental bit). A couple are a perfect marriage of HM and dance-rock, like 'Hopelessly Love You' and 'Thunder And Lightning', which could have been an Aretha Franklin song or something and really stretches Fiona's vocal chords nicely.

There's a ballad – very American radio, but a good vehicle for passionate singing – and a pretty bad Benatar reject ('Tender Is The Heart') which Fiona can really do without – and a couple of ballsy rockers.

So there you have it. Other than the odd bit of soaring AOR, the album erupts like Vesuvius – bubbly, hot and wild! Or as Malcolm Dome might say if his doctor would let him near this album, I need a lava that won't drive me crazy . . .

SYLVIE SIMMONS

POISON DOLLYS
'Poison Dollys'
(Invasion PVC 8941 import)
KKKK

GAL METAL is back and that's official! Since the sad decline of both Rock Goddess and Galschool, us rock fans, hungry for our dose of Gal Metal, have had to start looking further afield for our oh-so-naughty fix. Why, only recently I've had the pleasure of discovering the prick-teasing riffs of Germany's very own Rosy Vista, four lovely lady Krauts who leave all British competition back in the hairdresser's!

Incidentally, I think I've gotten meself a wee crush on Rosy's bassist, Guinness Hellman . . at least I did have till four Poison Dollys from the 'Rotten Apple' (New York) landed on me turntable recently! Now these four poison beauties could go far, given the right promotional push, cos their brand of uptempo Gal Metal is just what the American airwaves are crying out for at the moment.

'Love Is For Suckers' opens the

DOLLY DEALERS: Bruce Forsyth watch out!

account and even yer gran could tap her feet to this one whilst eating her rock kakes! Another turn-on is 'Nobody's Home', which surprisingly enough is very Heart-like, especially in the harmonies department, whilst axepert Gina Stile shows touches of Brian May in her very graceful playin'.

Lead vocalist Roulette, meanwhile, comes into her own on 'Only You' as she seductively sings: 'I'm up against the wall'. Well, I ask you readers, if that isn't a come-on I don't know what is! And without trying to sound like a male chauvinist pig, I'd certainly like to get bassist (again!) Mef Manning up against the wall! No change from a tenner with this lot, they're just toooo klassy.

Yeah, I predict a bright future for the Poison Dollys, and can I put a bid in for the FEATURE!!!

XAVIER RUSSELL

MARILYN MARTIN
'Marilyn Martin'
(Atlantic 7 81292-1)
KKKK
MARTEE LEBOW
'Crimes Of The Heart'
(Atlantic 781624-1 import)
KKKK

IN ROCK terms, where is the next Janis Joplin, Pat Benatar et al?! Well, last year Fiona emerged as the 'gal most likely to', becoming the standard by which I now judge all-comers. And within this parameter, both Marilyn Martin and Martee Lebow score rather highly.

Let's start with Marilyn, if only because she has already established something of a reputation via a chart-topping American single last year in the company of Phil Collins. There is little doubt about her credentials. A delicious blonde beauty (looking not unlike that late, great ice queen, Grace Kelly), Ms. Martin has a long career behind her performing backing vocals for a number of major international stars such as Stevie 'Erotic Larynx' Nicks; she's paid her dues and has now stepped assuredly into the spotlight in her own right.

MARILYN MARTIN: Nicksian

MARTEE LEBOW: Possibly . . .

Cleverly, she's gathered a host of talent around her: Producers John Astley/Phil Chapman (on four tracks), Phil Ramone (two tracks) and John Parr (one). Parr also co-wrote two numbers with Marilyn (including the classic rock appeal of current US 45, 'Night Moves'), whilst other writing contributors include Holly Knight and Mike Chapman, Charlie Dore (remember her Back Pocket?) and Daryl Steurmer (of Genesis).

But what matters ultimately is the voice of the woman herself. It's well-schooled, highly skilled and slips smoothly from punchy Metallic overtones ('Night Moves', 'Turn It On', 'Beauty Or The Beast') down to low-gear silkiness ('One Step Closer', 'The Dream Is Always The Same'). And, of course, electronics buzz throughout the LP, being particularly potent on 'Body And The Beat'. If Marilyn at times sounds rather too studied, then it's a fault that does little to undermine this album's fine, Nicksian quality.

Brunette Martee Lebow, meanwhile, is a raunchy, club-hardened, dynamite damsel, and if she lacks the obviously expensive input afforded the more 'cabaret' Martin, then her 'Crimes Of The Heart' mini-album suffers little by comparison. Best out of the den are the title track (co-written by former Burning Roman Vicki Thomas) and Lebow's own 'One Down', Robbie Buchanan's always freebasing production really coming into its own on the latter, though of the five tracks on show only the Springsteen number, 'Hearts Of Stone', plummets down the well.

If I were a betting man (and got paid enough to indulge in such activities), then I'd back Marilyn Martin as a long-term cert and Martee Lewbow as a long-term possible. Both have the potential and have come up with good product, it's just that MM seems a tad more in touch with mainstream demands, not to mention having slightly more Atlantic backing. We shall see.

MALCOLM DOME

HEAD GAMES

SAMSON featuring BRUCE DICKINSON
'Head Tactics'
(Capitol ST 12467)
KKKK

IT HAS to be said that I wasn't really looking forward to reviewing this record. Compilations are often horrible rip-offs put out by people with eyes firmly locked on monetary rather than musical notes. Besides, hazy memories of Samson tend to veer distinctly towards the dodgy side, one of the NWOBHM's less auspicious acts!

Well, whether it's the Paul Samson/Jo Julian re-mix that's made all the difference I don't know, but the ten songs on offer here are surprisingly powerful and happening. Culled from Samson's two *Gem* albums, 'Head On' and 'Shock Tactics', with the additional bonus of an unreleased Dickinson vocal on 'Losing My Grip', 'Head Tactics' is a better than average, solid rockin' record.

Paul Samson is indeed an underrated riffster. From start to finish he goes through his repertoire of licks and tricks with nary a duff diddle amongst 'em, a veritable riff-hunter's treasure trove! 'Go To Hell', 'Earth Mother' and 'Losing My Grip' are just three of the blisterers that you can check out, and Samson shows he's no slouch in the variety stakes either with the beautifully paced 'Vice Versa' and 'Walking Out On You'.

Yet perhaps most significant is young Dickinson's positively awesome larynx, full to the brim with power and swagger and owing more than a touch to the old master Mr. Gillan.

Seeing as both these Samson albums have been unavailable for a whole four years (and it seems like only yesterday!), you could do a lot worse than indulge in a bit of 'Head Tactics'! Nostalgia starts here chums!

HOWARD JOHNSON

SAMSON (l-r – an early study): Chris Aylmer, Paul Samson, Thunderstick, Bruce Bruce/Dickinson

EXCITER
'Unveiling The Wicked'
(Music For Nations MFN 61)
KKKK¼

AT LAST, after four albums and numerous hairline heartaches, Canadian trio Exciter come of age.

The sole difference between the team responsible for 'Unveiling The Wicked' and its eminently worthy predecessor, 'Long Live The Loud', is new guitarist Brian McPhee. But this turns out to be a yawning chasm of a difference. McPhee is clearly influenced by the Tipton/Downing catalogue, giving the entire album the brutal, pneumatic feel of Judas Priest at their most belligerent.

'Break Down The Walls' provides for a reckless beginning, bounding into an immediately fervent rhythm enmeshed with McPhee's glorious harmonics. And there's more (much more) of the man to be heard on the instrumental, 'Brainstorm' – Exciter's answer to Van Halen's 'Eruption'. And so it proceeds, forging the furnace for the final grand slam, *etc.*

Every cut takes up the shroud of furore, yet the production by Guy Bidmead is so nicely paced that each track is allowed time to develop and breathe, and individual instruments give vent to a controlled torrent of quaver abuse. My only concern rests with slightly unidimensional drummer/vocalist Dan Beehler, a man who occasionally seems forced to strain his throat to maintain the correct pitch. Wouldn't it be better for the band to recruit a Joey Belladonna-style vocalist upfront to complete the last link in an ever-pounding chain?

Exciter have long threatened to break out of the mould and go for the top. With 'Unveiling The Wicked', that promise is at last being fulfilled.

MALCOLM DOME

PANTERA
'I Am The Night'
(Metal Magic Records MMR 1985 import)
KKKK

PHEW, WOT a scorcher!

Pantera, up until now an unknown quantity from Arlington Texas, leave little to the imagination, delivering spitfire riffs, fast angular twists, powerhouse drumming and the sort of sizzling melodic aggression not seen since Def Leppard's 'Pyromania' show-stopper.

We're looking at serious career development here folks, the move upwards from run-o'-the-mill flash-strided amateurs to potential concert headliners. I've got Pantera's first couple of LPs ('Metal Magic'/'Projects In The Jungle') and both of them only hint at the energy level sewn into this latest sucker.

Technical and mental advances in all areas (especially production and engineering) have teased the songs and the performances into kaleidoscopic instances of raw power bouncing at the feet of Metal blasters Accept, the Scorpions and the aforementioned Def Leppard.

Wot's more, it's all refreshingly original stuff. No direct riff-pinchin', solo-stealin' or lyric-liftin' in sight, with only the occasional similarity to the likes of Ratt ('Come On Eyes') and Ozzy Osbourne ('Right On The Edge' sounds like the 'Crazy Train' lick played backwards). For the most part, it's a violent cruise around the edge of insanity.

Cuts like 'Daughters Of The Queen' and 'Hot And Heavy' throb with vicious, blood-thirsty axework (courtesy of Diamond Darrell), yet retain a sense of purpose *via* Terry Lee's fiercely homicidal lung power. Quite frankly, there's not one duff cut around.

DEREK OLIVER

'BELL BOY

MARK PUTTERFORD gets all the dodgy solo scam from SCORPIONS drummer HERMAN RAREBELL, whose album 'Herman Ze German And Friends' was critically lambasted in these pages recently

HERMAN ZE GERMAN and Mark The Shark: The amiable Scorpions' drummer with a solo album to flog and the horrible hack with a well-known inclination to chew up anything of a slightly dodgy nature. The drummer's album, 'Herman Ze German And Friends' (formerly called 'Nip In The Bud' and originally released a coupla years ago), has already been slaughtered within these blood-thirsty leaves (issue 115), and so now The Shark glides in to devour the carcass . . .

But hang on a minute, I'm gonna be nice for a change. Not because I think the album's great . . . I don't. But because I understand and appreciate why the whole thing was done in the first place, and . . . well, Herman Rarebell is really a nice bloke.

So here we are, Ze German and I, sitting in a posh West End hotel and getting along just fine. Before long, I decide to confront The Scorpion with The Review. It wasn't exactly a good 'un, was it mate?

"So?" retorts 'mate', chomping shark-style on a club sandwich. "It's a *good* album . . . and a review is just one person's opinion. I can remember how much the Scorpions were slagged by the press years ago – the Americans said we were never going to make it over there, and now we're one of the biggest acts in the States!

"I don't care about the press here; I've had excellent reviews in *Billboard*, *Hit Parader* and *Creem* magazines in America, so I'm quite happy with the album. I think if you listen to, for example, the song I did with Don Dokken ('I'll Say Goodbye') and say, 'that's a bad song', then . . ." Herman De Kraut looks exasperated, "there's no comment from me!

"But really, I stopped thinking about criticism five years ago. It doesn't bother me now. It's like if someone walks into the room and says, 'I don't like your trousers' or, 'I don't like your shirt'. . . so what? I've been in the music business for 20 years – I'm 36 now and I started playing professionally when I was 16 – and I've got used to taking criticism."

SO WHY did you choose to re-release the album?

"Because I wasn't happy with the singing on 'Nip In The Bud'," Herman replies, "and it was too late to change the vocals then. So what I did was to take the vocals off and put a different singer on each song – y'know, Steve Marriott, Don Dokken, Charlie Huhn, Jack Russell from Great White, those guys. I also got in Juan Croucier from Ratt to play bass, and Michael Wagener – who's a great sound engineer – mixed the album and brought it up-to-date. So, basically, it's like a new album now.

HERMAN ZE GERMAN: "The Scorpions are like a marriage for all of us . . . and this album was a bit on the side for me!"

"The reason why it's taken so long to get this new version of the album out is because I had to wait a long time to get all these guys together. First, the Scorpions would be on the road, then when *we* finished Dokken would be touring, then Ratt would be out there touring . . . and so I just had to wait for them."

Why did you want to do a solo album in the first place?

"Well, I don't look on it as a solo album – that's why I've called it '. . .And Friends'," Herman corrects. "Really, the whole thing was like a big jam with lots of friends – and they ARE my friends! – getting together to have some fun. That's all it was.

"We especially had fun doing 'Wipe Out' (just issued as a single); we went into the studio, did three takes, took the second one, mixed it the next day and made the video for it the day after! It was all done in three days and, like I said, it was just some fun."

Would you ever do a 'serious' solo album – y'know, like a Billy Cobham job or something?

"No, I have no desire to do anything like that," sez Herman. "With this album, I didn't want to show-off as a drummer, I just wanted to play some good music with some good friends. Some people go skiing for fun, but my hobby is music, so I thought that a jam-type of album would give me a good outlet to do some songs that I've always wanted to do. For example, I've always thought about doing 'Wipe Out', but if I'd gone to the Scorpions with it they would've said, 'Are you crazy, Herman? No way!'

"The Scorpions is like a marriage for us all . . . and this album was a nice bit on the side for me!"

What did the rest of the Scorps think of your album?

"Rudolph (Schenker) loves 'I'll Say Goodbye' and 'Wipe Out'," Herman grins, "Matthias (Jabs) loves 'Rock Your Balls', Klaus (Meine) hasn't said anything to me about it – Ha! Ha! Ha! – and Francis (Buchholtz) loves the whole album.

"Right now, we're all in the studio working on the next Scorpions LP," Herman continues, "we have 50 songs already . . . but we're only going to put nine on the album, so we're trying to reach a situation where all five of us agree on the nine songs. So far, we have six really great numbers, so we'll just continue writing until we have another three – because we *have* to top 'Love At First Sting'!"

ACCORDING TO Herman, the Scorps are presently working in both Rudolph's personal studio (in the basement of his house) and at their usual studio in Cologne with producer Dieter Dierks at the helm; they hope to have the album out by the Autumn. However, this will be the last album to be produced by Dierks, as his contract with the band expires shortly and everyone feels it's time for a change.

Anyway, back to the questions. Is it still fun playing with the Scorps?

"Of course it is," Herman smiles. "We're like the Stones in the sense that you couldn't replace any member of that band now, and you couldn't replace any member of our band now, because we've grown into a real unit. Sure, after three or four months on the road you'll have a night when you just go through the motions, but it's like being with the same woman for a long time – you can make love to her on the first night and it'll be wonderful . . . then it'll go a bit sour after a few months, until one night you'll go out for a nice romantic meal and it'll be like the first time all over again."

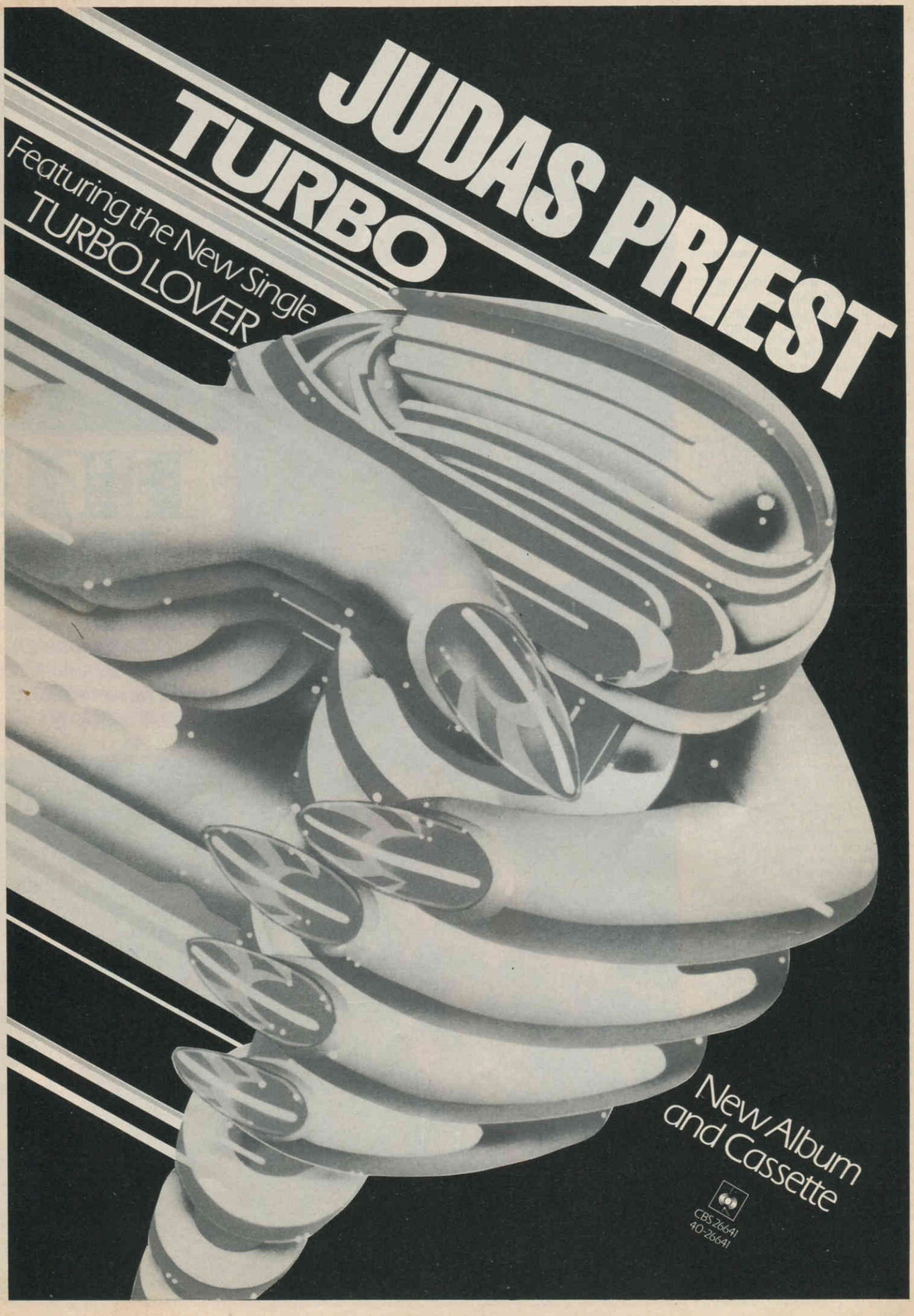
Do you ever play one-off gigs on your own to break the monotony?

"Yeah, I just did a gig in Hannover for a friend of mine whose club was threatened with closure because it wasn't getting many customers. So I got together with some local German musicians and we played a show. We packed the place out," Herman announces, proudly. "The booze was free that night, so we got pretty out of it! Ha! But the police got me for drinking and driving that night; I had to pay £2,000 and I lost my licence for eight months, so it was a pretty expensive gig for me! Ha! Ha!"

Will you be doing any more solo albums?

"If someone comes up to me in two years time and says, 'Let's go into the studio and play', I'd say, 'Why not?' It's a great position to be in – to know that if I want to make an album with some friends, I can – but it's taken me 20 years to get into this position, and a lot of hard work."

So why not let the man have his fun in peace?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'SLEEP, THE most beautiful experience in life except drink' – W C Fields

YEAH, THAT immortal line, delivered in the movie 'My Little Chickadee', has never left the Russell memory banks. Only right now I'm feeling like the bottom end of a cess-pit; I'm 35,000 feet above sea-level flying towards West Germany trying to get myself back in focus after a distinct lack of sleep and a rather large overdose of alcohol – namely liberal doses of gin, *Muscadet*, brandy and vodka (thanks a lot, Kelly!).

My tired eyes veer right and come to rest on Pete 'The Perv' Kronin. He too has bloodshot 'minces', but 'The Perv' had done the sensible thing the night before and hadn't mixed his drinks, or so I was led to believe.

Still, the Krone is in good spirits (*Groan-Ed.*) and, as *per* usual, he's continually coming out with sexist remarks. How's this for starters: "I'd definitely like to live in Germany, the place is full of horny chicks!" And whaddaya know, tonite we're off to check out four of 'em in a live situation. I'm talking about Hannover (or should that read *'Hangover'*?) act Rosy Vista, the kurrent kweens of Gal Metal. Their debut five-track outing 'You Better Believe It!' (available on *Noise* import) has fast become a *Kerrang!* office fave and it ain't left my turntable for a month. Yer see, the Vista are *the business*, they're so good it's frightening.

But when we met up for the pre-gig 'nosebag', the gals confessed that their 'live' show still needed a lot of brushing up, which could explain why they're playing the secondary market on their current German tour - a very smart move, methinks!

Halfway through the meal, we are joined by the bright 'n' bouncy Barbara Schenker – yeah, Michael 'n' Rudy's 'skin 'n' blister' (sister)! Barbara is quick to point out that she is not a full-time member of Vista, she's just enriching their live sound with her deft keyboard touches.

Babs goes on to say that she's close to signing a new recording deal.

Meanwhile, Vista bassist Guinness Hellmann is clutching her gut; the gal looks in pain. I enquire whether or not it's the dire Chilli we're scoffing. She lets out a nervous giggle, points towards Vista vocalist Andrea Schwarz and sez: "We're recovering from a party we threw last night for Andrea's 22nd Birthday". Too many pints of Jamaican lager, eh Guinness?

And so to gig time. The Krone and I make our way towards the front of this very strange venue – an old Münster cinema with bits of car hanging everywhere; very museum-like!

The houselights dim and on come the Vista. And my immediate reaction is . . . KORRRRRRRRR! Andrea's decked out in skin-tight spandex; the gal certainly knows how to strut her stuff as she screams out the lyrics to 'The Tables Are Turned'.

The Krone gives me a nudge

FLO
POW

"Blooming brilliant!
RUSSELL as he witn
kweens of Gal Metal R
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PETE C

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!" proclaims XAVIER
nesses the kurrent
ROSY VISTA showcase
ff live in Germany. Pix
-Ed.) photographer
RONIN

and sez: "Look at Andrea's backside, doesn't it remind you of two hard-boiled eggs in a handkerchief?" (I always wondered why you like your eggs runny, Pete!). But the cub photographer is right, of course; our Andrea has the finest rear end this side of 'Treasure Hunt's very own Anneka Rice! We're talkin' serious 'kick-ass wigglehem' here, folks!

Three newies follow, and the sooner they're laid down on wax the better.

Firstly, there's 'Bad Dame'. . . the title sez it all, dunnit readers! Guinness Hellmann looks simply gorgeous, decked out to the nines in a blue sexy strap-me-up leather affair – and she plays the largest bass I've ever seen, it simply dwarfs the poor gal. That said, she does manage to get a great sound out of it – more thumping than my hangover! And the addition of Barbara Schenker's delightful ivory work really does add a whole new texture to Rosy Vista's impressive brand of Gal Metal.

"Danke!" screams Andrea as she launches into the second newie, 'Let Us Be'. Smooch Metal of the highest order is the only way I can describe this wee gem. Andrea is certainly making the most of her birthday; the gal's vocal range is quite incredible, meaning she has no trouble hitting those high notes.

Pete Kronin, meanwhile, is having trouble focussing on his subjects. He comes out with another tacky one liner: "It's at times like these that I wish I was a pair of knickers!"

'I'm No Good' (yet another newie) is rather Thrashy and called for some serious Slam Divin'.

This toon really scoots along, powered by Molly Hatchet mainmain Dave Hlubek's distant cousin, the very charming Marina, who can skin-pound with the best of 'em.

The very sexy 'Sadistic Lover', culled from the aforementioned EP, followed. This song sends a shiver down my 'Jumping Jack' (back) every time I hear it; I mean, how can you go wrong with lines like: *'Sadistic lover, you set me on fire/Sadistic lover, you torture me to death'*. Kronin's kamera lens has now completely misted over – I wonder why?

Rumanian-born axepert Anca Graterol really does come across as the band leader, the way she hogs the centre of the stage, but her geetar playin' is most effective; simple yet heavy riffin'.

The best reaction of the night comes during her powerhouse thrashin' on another newie. 'I'm Not Lonely' I think it was called. Her playing at times is very reminiscent of Savage's Andy Dawson, especially so on a song titled 'I Don't Care'.

And here we are at encore time, with the crowd chanting for more. They got it in the form of 'We Wanna Rock (This Town Tonight)'. Vista did just that, and for only 10 Marks (£3) that's gotta be 'VFS' (Value For Snatch-hem). My sole complaint was that some of the gals' stage movements are still a bit stiff – "And that wasn't all that was stiff!" concluded Pete 'The Perv' Kronin!

MORE KONCERTZ REVIEWZ PAGE 46

THE MOUTHTRAP

HOWARD JOHNSON was once a fan of TED NUGENT, but no longer. In a hard-hitting, no-nonsense feature, our stone-hearted scribe claims that the Motor City Madman of the '80s is 'strictly second division', a spent musical force full of nothing but hot air and hyperbole. True or false? Fact or fantasy? Read on and make up your *own* minds . . .

YOU SHOULD know by now, you really should know by now, but in case you've managed to miss the action during these last few years, then let me fill you in on the vital statistics when we're discussing a subject named Nugent!

Ted Nugent, native of Detroit, was once upon a time about *the* most lethal exponent of low-down, dirty 'n' mean white boy rock 'n' roll guitar on God's good earth. Combining a flair for classic songwriting with a healthy hatred and a swift spit in the eye for anything that whiffed of compromise, the Nug was one radical dude, capable of spewing up white hot Heavy Rock way before the days when anyone gave a fart in their flares for AOR, *MTV* or any other piece of corporate machinery!

'Cat Scratch Fever', 'Motor City Madhouse', 'Stranglehold' – that kinda business was the real Ted Nugent – and that kinda business was many a blue moon ago, now. To my mind the real, full-blown, lobotomised Nugent bowed out when he parted company with *Epic Records* way back in (I think, not that it matters!) '81, leaving behind a legacy of wackiness in the live 'Intensities In Ten Cities' album.

Since his less-than-awesome move to the *Atlantic* stable, the Nug has been strictly second division stuff, trying hard to come to terms with ever receding popularity by attempting to embrace the AOR style. It doesn't work.

It doesn't work because whenever anyone reaches for a bit of Nugent's fourth dementia, you can bet your butt that 'Nugent' and 'Penetrator' ain't gonna go slappety-slap on to the turntable. The proof of the rock 'n' roll pudding being in the eating.

Sadly, I have to report no great turnaround for Ted on his latest *Atlantic* opus 'Little Miss Dangerous'. As seems to be the Nugent norm, there's plenty of humping, bumping, puffing and blowing but very little substance. Sure, he plays a mean guitar still, but he can't carry a tune like Dave Murray! Sure he thinks he's a sex symbol, but Dave Lee Roth has him beat every time!

Er . . . like I said, Ted Nugent is now strictly second division, and while nobody, least of all myself, likes to see him in that position, there he blows nonetheless! And there ain't a goddamn thing he seems to be able to do about it!

So what does Ted offer these days? Like I said, a whole lotta front but very little substance, precious few chunks of meat. Plenty of stuff that prattles on about the kinda groinal action it's intent on, but it's only really the magnificently OTT 'Crazy Ladies' that pulls it off, real knickers around the ankles stuff!

'High Heels In Motion', 'Little Miss Dangerous' itself, 'When Your Body Talks' are all perfectly pleasant, but Nugent's not supposed to be pleasant. He's supposed to be a poke in the eye and a belt up the butt!

So there's really no change in Nugent's musical motion. I don't dig it too much, you make up your own minds, 'cos I wanna get into the juice of Ted Nugent, what he still does better than anyone! You name 'em, he'll floor 'em . . . with his mouth!

TED NUGENT talks. And talks. And talks. A daunting combination of crude obscenity and razor-sharp wit. Of course, it's about 90 per cent pure hyperbolic bulls**t and ten per cent real truth, but step back a second and ask yourself if you really care! Whether the events he describes actually happened or not is immaterial. Once it's passed the Nugent lips, gone through my pen and onto the inky slab that is *Kerrang!*, then that's it, *fait accompli!* To all intents and purposes it did indeed happen!

Ted is a living, breathing cartoon figure, the bad cat Sylvester with a guitar. He now exists as a fantasy figment of our Heavy Rock imaginations and to be perfectly honest it just spoils things when we're brought back to harsh reality by having to listen to one of his records.

If you dig 'em, then good for you, but I reckon you're getting much better value by forking out 85p to read him than a fiver to hear him! Do you wanna see the proof? My pleasure boys and girls, it'll be my pleasure! Easiest thing in the world. Two words from my lips and Ted will roll pretty much 'till I holler at him to stop. Soooo . . . NEW ALBUM:

"Oh man, you've gone and done it now! It was gonna be called 'Assume The Position' but I found that the way most of the songs were shaping up brought the theme of 'Little Miss Dangerous' to the fore so I decided to go with that one song to sum up the whole Nugent philosophy on this album.

"I've been so f**kin' wound up and excited on this one it's outrageous! And I know what you're going to say: 'Is this because of the fact that I've been recording in California?' and I say of course it is!"

But you've always said it was a place to avoid at all costs!

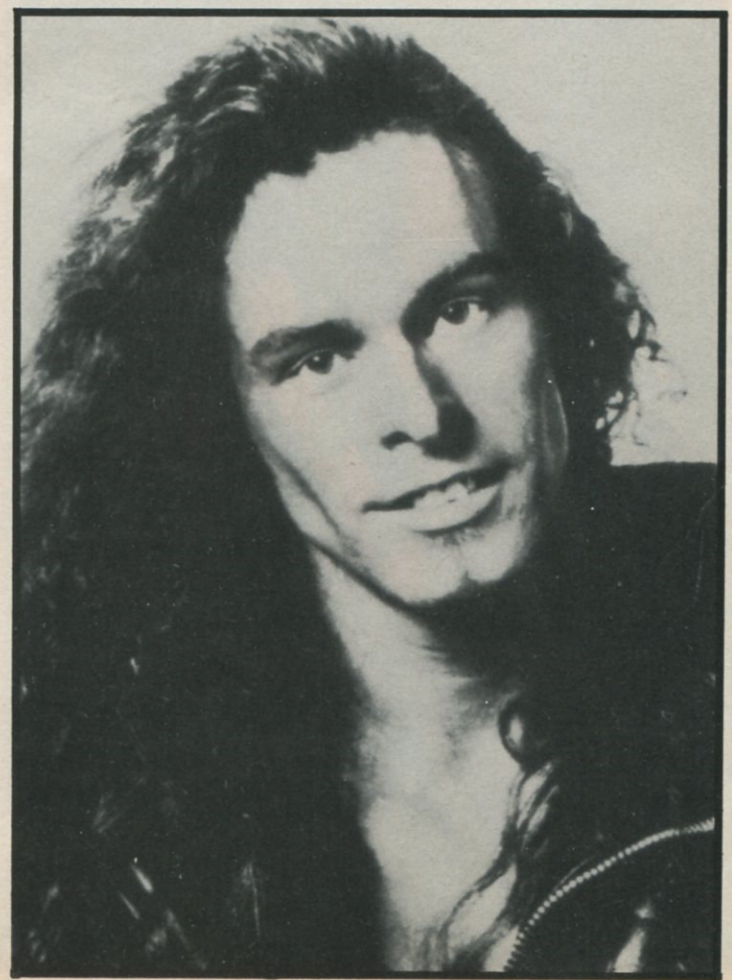
"Sure, to *live!* I'm glad that all these f**kin' degenerates are here and not at my ranch, but it provides a certain rarified atmosphere in which to work. There's so much concrete and homosexual activity here that it can produce an overwhelming negative vibe for the young white boy from Detroit, but there's also a fire that exists in extreme metropolitan areas that is *highly* conducive to rock 'n' roll!

"This is the place for professional rock 'n' roll manoeuvres; its electric tensions are ideal in arousing the spontaneity my music needs. And of course the leg quotient on the West Coast is intense. It has aroused the animal sexuality in my songs."

Er . . .

"Oh, the Wang Dang Sweet Poontang is featuring heavily in old Ted's equation and this has proved one volatile habitat for this puppy to be cruising in! This is the highpoint of my rock 'n' roll career, I am moved by the guitar sounds I'm making!"

THE NUG: 'He now exists as a fantasy figment of our Heavy Rock imaginations . . . it just spoils things when we're brought back to harsh reality by having to listen to one of his records'



So hopefully there are none of the naffo keyboard sounds that helped to botch up 'Nugent' and 'Penetrator'? (I hadn't heard the final product at this stage of the game, you'll understand!)

"There are keyboards on the new album (played by Pat Leonard, Hawk Wolinski and Larry Dermer, incidentally) but they're there to embrace my guitar, to make Nugent impacting! Look at how ZZ Top do it, how well they do it, and you'll see how I'm approaching things!"

APPROACHING THINGS with a completely different line-up around him, too! Even Brian Howe, the English vocalist whom Nugent was praising to high heaven at the time of 'Penetrator', has been given his marching orders.

"Brian Howe does have one of the finest voices I've ever heard," insists Nugent. "It's the kinda style that's unique to English vocalists and he gave it a good effort. But he had reservations about the Nugent style in terms of furthering his own career, so I sent the Limey back to his Commie island with a rose up his butt."

Or was it that Howe could see that Nugent is all washed up? Of course, *I* wouldn't like to say. Outcome? Nugent brings in Dave Amato, amazingly enough "one of the greatest vocalists in the world," and gets into telling me about the intensity of his latest batch of musos:

"Michael Mason has played most of the drums. All I can say is holy f**k, when you hear him you'll just drop down and hump the floor!

"I brought in Ricky Phillips (of Babys/John Parr fame) on bass and we all just hung out for seven months. We played every night, caused a lot of damage to the quadrant and got a real band sensation going. It shows on the record too! I've produced it alongside Michael Verdick and Pete Solley and it's got a drum sound that will kill an in-bred dog at half-a-mile!

"I can't even begin to tell you how good some of the songs are! 'Crazy Ladies' gives hope to the whole planet, 'Little Miss Dangerous' will probably cure AIDS single-handed and 'Savage Dancer' will have Colonel Gaddafi 'round at my ranch begging to sweep my dog kennels!

"I mean, this album is so good I've had Indians in my bed for the last coupla months 'cos it looks like a teepee! I've had a boner through the whole project!"

Yeah, but how does it compare to that disappointing 'Penetrator' album?

"You call me after you've heard it and you tell me."

Not really worth the phone call as it 'appens, Ted!

"I can only give you the surface observations from the source, but to me this is the sexual answer to all my cravings. I'm aware of radio, video and what have you, but f**k that.

"When I pick up my guitar all that s**t just bounces off my cranium. I want abuse, I want barbaric, gut-level offerings. I wanna be a nasty-streaked slime master and on 'Penetrator' some band members wanted to do radio-type songs. It was less than wholly Nugent. Well, on this one I've pulled my ass up and pleased Ted first and foremost."

***TED AS he appears in* Miami Vice: *"I get to beat the s**t out of Don Johnson!"* (Are you sure you don't mean *Howard?!*–Ed)**

ALL OF which doesn't bear even the weeniest resemblance to the record I've heard, but as I said, does it really matter? Not to Ted, who's ready to launch into the next rap.

This time it's against the English. Now, apparently we're not a nation that Ted would bend over backwards to please (what's the token punk look on the back of the new album for, by the way?). Could this be because while we might love to listen to an OTT American, it doesn't actually mean we're gonna buy his record?!

I remember most people being highly disappointed by a limp dick of a Nugent performance at the *Hammy O.* on the 'Penetrator' tour, the one UK gig the man performed.

"People in England are so f**kin' trend-orientated," snarls the Nug. "The press especially are a bunch of weasels, with their trend-setting mentality. They say things like, 'Isn't it time he got quieter?'"

Actually, they were saying just the opposite, that you were tame!

"Tame?! I rocked my dick off that night! I barely touched the stage! Take it from me Howard, I was incredible! Anyway, I wanna come back to England real soon, with the old guard of Dave Kiswiney (bass) and Cliff Davies (drums), plus Dave Amato, and play every nook and cranny that there is.

"How can I fail when most of the rock 'n' roll exponents around today I wouldn't even feed to my dogs?! How many people play with the same accuracy and emotion that I do? There's so much fumbling in bands it's incredible!"

But doesn't that tend to ignore the positive qualities of a young, naive, enthusiastic band, who may not be perfect musos, but who haven't become jaded by years in the business and who have something to say?

"Bands like the Clash? They were so f**kin' stoned all the time they couldn't get their emotion across. And as for politics and making social comments, well you can take politics and find a diseased asshole to put it up!"

OK, so what do you consider bona fide *rock 'n' roll then, Ted?*

"I just let my ears make a judgemental decision at any specific encounter. How about 'Money For Nothing' by Dire Straits? Great sound. ZZ Top I certainly rate. 'Naughty Naughty' by John Parr was heavy, the best of a Def Leppard song's good. Anything by Aerosmith is cool, but we don't get enough of that kinda stuff."

Dare I say not from you anyway, Ted? And considering we're such a bunch of jumped-up Limeys, we still seem to have produced the greatest rock band in the world.

"I have to admit that the International Global Boner Award has to go to the Stones," concedes Mr Nugent. Very decent of him!

NOW WHILE we might all be having a jolly good belly laugh at Ted's antics, both loving his OTT banter and hating his crass Yankee egocentricity, it has to be said that the man is definitely no fool. I'd wager that the public mask is far removed from the highly ambitious, highly competent, highly calculating private Ted. Whatever he might tell us, he knows that his days as rock 'n' roll top dog are over, *finito!* It's the craving to go out on stage with a guitar in his hand that makes Ted continue. Yet he's already stacking up ideas as to the next move in the life of the 'white boy from Detroit'.

"I've been wanting to act for years," he says, "but I've always been offered the typical rock 'n' roller parts. I guess it's because I smell like rock 'n' roll! Anyway, I got offered a bit part in *Miami Vice* which was a lot more interesting. So I went down, did a screen test and got a major part instead. People said: 'Nugent, you're not full of s**t. You can do it!' Yeah, I'd like to pursue an acting career, and what a start – I get to beat the s**t out of Don Johnson!"

Yeah, but where do the women end up?

"Oh, in my arms, naturally!"

And the Nugent zest for life seems to know no boundaries. Aside from contributing 'Angry

KONTINUEZ PAGE 45

PANDORA PEROXIDE

THE OUTSIDERS

MALCOLM DOME gets close to the (OUTSIDE) EDGE and finds out where Blackfoot Sue (who?) have been all these years

TO MY WAY of thinking (rather convoluted at the best of times) there are currently but three rock acts in Britain at the moment who offer a genuine hope for homegrown melodic, hard-tipped keepers of style, namely Magnum (whose pedigree has long been established), Voyeur (of whom much will be heard shortly) . . . and Outside Edge. Indeed, if John Parr and Fiona were, in my opinion, the 'discoveries' of 1985 then Outside Edge will be among those short-listed this year.

The quartet's debut album for the *10 Records* label, 'Running Hot', stands alongside Danish foursome Fate's self-titled opus (on *EMI* in Denmark) as the finest debut album thus far in '86 (beaten only by the astonishing 'Zeno' – the greatest debut LP of its kind since 'Boston'). The Edge have an enraptured, graceful approach that, in the words of drummer Dave Farmer, "provides for good songs delivered with a British hardness."

There's no denying the shifting, soulful qualities of stirrup-driven songs like 'Heartbeat Away' (the first single from the boys), 'Louella', 'Don't Be A Hero' and the title track. These *kinder* have already developed a taste for triceps-triggered individuality whilst proclaiming a deference for their influences.

"I suppose we have two primary sources of inspiration," says Dave. "The first is *Tamla Motown*, to whom we certainly pay homage in the vocal harmonies department, and the other is r&b, which comes through in our muscular power."

DESPITE BEING a new band to most, Outside Edge do indeed have a history that goes back more than a decade. In 1972, twins Dave and Tom Farmer (the latter being the elder by ten minutes and providing lead vocals/bass for Outside Edge) launched their career under the monicker of Blackfoot Sue, who struck the top of the charts with their very first single, the sweeping/seminal 'Standing In The Road' (since covered by defunct Canadian hard rockin' trio the Hunt and also Vardis).

OUTSIDE EDGE: Seen here standing in the road (road not pictured)

"It was amazing," reflects Tom. "We were still in our mid-teens and had only done a single because we couldn't afford to do an album and suddenly we were *big* news. In fact, there was so little money invested in that record that we were forced to put a demo on the flip! But that was a period of our lives we'd now rather forget. The trouble was that both of us were so young and *naive* that all we wanted was fame and as a consequence a lot of people ripped us off."

"It might have seemed to outsiders that Blackfoot Sue were making a lot of money," adds Dave. "But rest assured that we weren't seeing a penny of it. We had to contend with broken-down vans and bailiffs who took our equipment to meet debts. We have fond memories, obviously, of that period in our lives, but that's all in the past and we would much rather look to the future."

In company with fellow Brummie and lead guitarist Eddie Golga, the duo then took flight from BS and formed Liner during the last-gasp breaths of the Seventies, signed to *Atlantic* and recorded an album with noted producer Arif Mardin, released under the title of 'Liner' in April '79 which, in retrospect, provided the basis for what has since evolved into Outside Edge.

"We had moderate chart success both here and in the States," muses Dave. "But I remember standing at *Top Of The Pops* during our Liner days and seeing the Damned on one podium and Gary Numan on another and thinking to myself that there was no place for a band like ours in the trend-conscious UK market, so we escaped to the South of France.

"The problem with Britain is that everything on the music scene is tied to what's fashionable. In most other countries you'll hear Duran Duran one minute and then Journey the next. Music is much freer and not linked to categories. You can go to a party and hear a wide selection of records, whereas if you go round to a girl's flat over here then all they'll be prepared to play is something trendy."

IN FRANCE, the band re-discovered an enthusiasm for music and began to pick up considerable interest, eventually gaining a deal with *Warner Brothers* over there because the managing director of the label heard a demo tape by chance whilst reclining at the dentist!

"People don't believe that particular story, but it's absolutely true!" proclaims driller killer Tom. "In fact that was merely one of a number of good things to happen to us in France. Just being there and soaking up the musical atmosphere allowed us to broaden our horizons in a manner that wouldn't have been possible in Britain and we also discovered a club called the *Odd Spot* that gave us a virtual residency. This provided the band with the environment to establish a regular audience and also to try out new material; it was our *Cavern*, if you want."

Thus prepared, Outside Edge (the change in monicker happened somewhere along the French jaunt), (complete with crazy keyboardsman Pete Giles), came back to the UK last year, landed a support slot with Bryan Adams, and impressed *10 Records* sufficiently to secure a world-wide deal. And producer Terry Manning was then hired to work with them – an astute choice.

"We wanted someone who wouldn't just carve up our songs and do what he liked, but rather a producer sympathetic to our style. Terry fitted the bill," states Dave. "If you listen to the demos we recorded for the album, then you'll find little difference in the arrangements as compared to the final product."

The foursome have just begun an extensive three month tour of Europe with another new *10 Records* signing Manfred Mann which, for British fans, will turn our way on June 6 at London's *Hammersmith Odeon*. By that time, Outside Edge may well have a hit on their hands and vinylly established a solid foundation on which to build their live gyrations.

Yeah, I know I'm running the risk of over-stating, in my exuberance, the case for this superb act, but if you doubt my objectivity then you owe it to yourselves to at least check them out.

Would you ever forgive yourselves if you ignored OE and they actually *did* prove to be as strong as has been claimed?! This lot offer more than a coiffured quaver and the musical equivalent of a dislocated knee joint.

KOMING OUT of the kloset this week is **Gary Moore** bassist and refugee from **Rainbow**, **Uriah Heep** and **Ozzy Osbourne**'s band, **Bob Daisley** (pictured here). No, we're not talkin' frilly knickers and leather minis, but rather clearing up question marks that have hung over Ozzy's musical credits since Day One.

Now even the most hardened Osbournophile would be pleased to admit that the Double-O is more *entertainer* than *musician*. So how come his albums constantly credit him as being at the centre of creativity? Well, Mr Daisley has felt sufficiently miffed by a series of 'mysterious mistakes' to deem that the *Kerrang!* gang should be introduced to the full scam of what goes on behind the facade of the madman.

"Apparently, **Geezer Butler** used to write all the lyrics in **Black Sabbath**," says Bob, tucking into a bit of *fettucine*, "so maybe the fact that I've written *all* his solo lyrics won't be too surprising. He does come up with ideas for subjects and titles, but he doesn't seem able to get them onto paper. I act as his mouthpiece."

Whether or not he's in the band at the time!

"I enjoy writing for his style but I often don't get the credit. The 'Bark At The Moon' album was *all* mine lyrically, but we . . . er . . . had an arrangement as far as the credits were concerned. On 'The Ultimate Sin', however, it was part of the deal that I would be credited for my work. It didn't happen!"

Apparently due to a screw-up in the art department at *CBS*. A mere oversight you might say, but enough to induce a touch of *pique* in Mr Daisley.

"I get on with Ozzy like a house on fire," he claims, "but if you have a working relationship with someone it does help if everything runs smoothly. It could have been a straight error. Who knows? But . . . well . . . you know what I mean."

We do indeed, Bob, we do indeed. But we at *VFTB* are here to set these 'scandals' straight, ain't we?

Still, it leaves me pondering two questions. Firstly, why would anyone *want* to be known as having created the immortal line *'You'll never know why we rock'*? And, secondly, why, with all the dough the man must be making from this 'arrangement', did he leave me with the bloody bill for his *fettucine?!*

HOWARD JOHNSON

"Basically we're a cross between Demon, Angel Witch, Venom, Mercyful Fate and Judas Priest. We're called 'God Help Us'. . ."

TWISTED LIGGIN' SISTER? Yeah, why not? Quite whose idea it was to freight 100 lucky *MTV*/Twisted Sister competition winners over to the UK, only then to take them to the not-quite-opened New York niterie (relocated in London's Cambridge Circus) *Limelight*, remains a mystery, but maybe they were just feeling homesick.

Limelight threw open its portals to reveal a mini-version of the NY klub, but the drinks were free and the muzak was heavy so who were we to complain? Except that none of us *Kerrang!* Trippers-Of-The-Nite-Lite-Fantastic have yet been issued with membership cards, so c'mon, get it together guys!

Dee and the boyz turned up to entertain the *MTV* watchers-plus-pals who'd gamely and brain-taxingly won the prize of a three-day jig with TS in the UK. And what mind-manglingly complicated conundrum did they have to unravel? Well, first they had to fill in their names and addresses on a postcard and then SEND IT IN TO *MTV!* Pretty f**king difficult, eh kids? Don't you wish we had *MTV* here, too?

So who was there? Well, we were, the *Kerrang!* krew out in force; the delectable **Jayne Andrews**, no longer with *Atlantic* (she's now part of the **Judas Priest** management team) but still rooting for stardom, and her one-time partner in school-girl frolics (see issue 29 for full details!) **Mary Hooten**, were both dropping hints about a return to the *kindergarten* but aside from that, well. . . Oh yes, **Elvis Costello** turned up in disguise. In fact, so well was he disguised that no-one actually recognised him. . . then again, maybe it wasn't him at all! And **Marilyn** was apparently turned away at the door. . . hope for us all yet, eh? And, of course, **Peter Ubermensch** was there, but we all left before he spotted any of us. Phew, another close escape!

The next night, the TS fivesome virtually took over London's newest Mexican restaurant, *Break For The Border*, as they were joined by various luminaries from *Atlantic Records* plus assorted friends/liggers. Eventually, the boys were persuaded to get up and jam with the house band on a version of **'Leader Of The Pack'**, with **AJ Pero** on drums, **Jay Jay French** on geetar, **'The Animal'** on bass and **Dee Snider** on vocals. Poor ole **Eddie Ojeda** was left instrument-less and had to content himself with singing backing vocals.

THE TUBE held a 100th edition bash at the swish *Ronnie Scott's Club* in London's West End and *VFTB* packed off ace gate-crasher **Dave Dickthingy**, this time replete with unnecessary invite. Arriving fashionably late, DD managed to miss both **Twisted Sister** (still in town!) and **Bryan Adams** but did run into GHBA (Greatest Human Being Alive) **Bob Geldof**. GHBA exiting as *VFTB* entered.

Inside, the place was athrong with stars and celebs making the Twisted Sister party look like an anaemic imitation! **Roger Daltrey** was deep in conversation with someone we didn't recognise. **Status Quo**'s Francis Rossi and **Rick Parfitt** sipped sensible drinks under the watchful eye of PR person **Judy Totten** and no-one mentioned **A*** L********** at all. Further afield, **Geoff Barton** lookalike **Ade Edmondson** (no, honest, he does!) told jokes to his baby while Mrs Vyvyan (**Jennifer Saunders**) wished she was somewhere else.

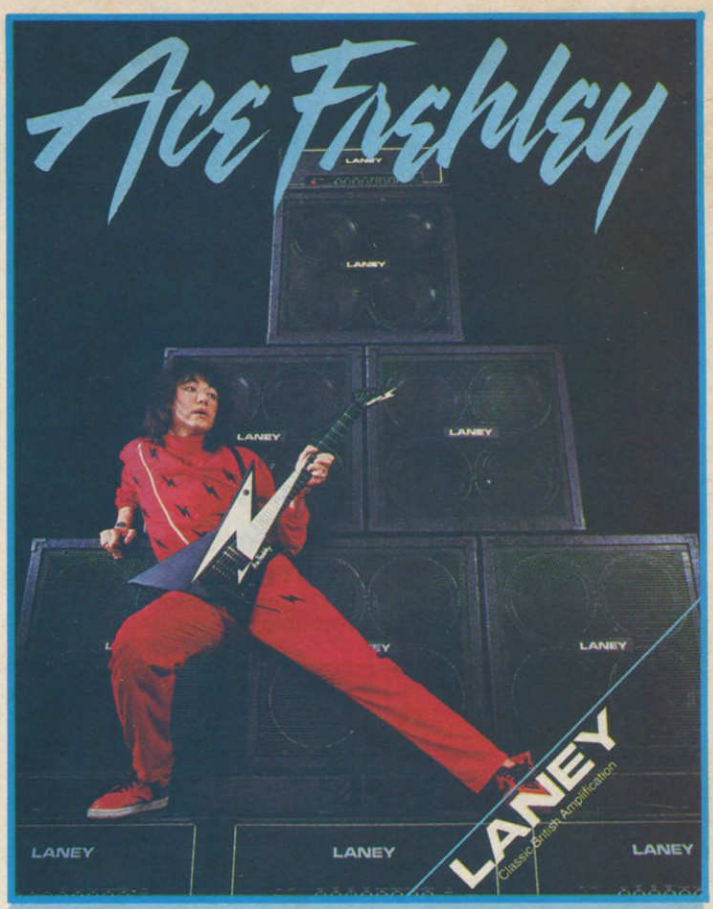
Non-Metal folk seeped from the woodwork in the search for a free drink, including such notable wimp-rockers as **Dream Academy**, **Nick Haywire** and **Amazulu**. Lining the walls and looking for deals were **Hojo** faves **Big Audio Dynamite** and **Level 42**'s **Mark King** (pass the sick bag, someone!) along with **Miles** 'The Poor? Do They Have A Demo I Could Listen To?' **Copeland** and Saturday Night Livers **Lenny Henry** and **Stephen Fry** propping up the bar.

But best of all there was **Sigue Sigue Sputnik**!!! Bedecked in potted plant-things, **Tony James** was cornered by 'Style' expert **Peter York** with the pretense of passing on some pearls of wisdom.

Meanwhile, SSS drummer(?) **Ray Mayhew** declared that it was: "ROCK'N'ROLL!!!" *en route* to the toilets. "It's all Anarchy, innit?!" we quipped and hoped he remembered what that meant.

WHEN WORD reached ***Giuffria*** *lead vocalist* ***David Glen Eisley*** *that there was a distinct possibility of being interviewed by* ***Attila The Glove Puppet*** *he decided to take precautions, having heard of previous bands bloodied by encounters with the mighty Dickson (RIP* ***Mercyful Fate, Uli Jon Roth, Bon Jovi, Accept, Ozzy*** *etc, etc).*

However, he seems to be labouring under the misapprehension that our small but perfectly formed hit man is slightly on the tall side. Trying lowering that pieces of wood some few feet, OK Dave?!



WELL, HERE it is. As far as we at View From The Bar *are aware, this is the first pic of* ***Ace Frehley*** sans *make-up to appear* officially *in any magazine, anywhere. Which magazine?* Guitar Player, *no less (yes,* of course, *the man qualifies!), this end-of-an-era study showing the legendary carouser, now much reformed, propped up against a stack of* Laney *amps complete with the* Washburn *'Ace Frehley' AF40 geetar, a model designed to be played in the face-down position naturally.*

*All well and good certainly, but wouldn't it have made more sense to wait until the Spaced One had his first post-***Kiss** *album out before revealing the face that launched a thousand ships . . . or rather the face that drunk the champagne that* could *have been used to launch a thousand ships., We reckon so, but I guess ol' Ace knows what he's doing . . . I mean, there's gotta be a first time for everything!*

JIMMY PAGE (remember him? He was once famous) was spotted recently at the *Hard Rock Café* in New York. Apparently, he swept in with his *entourage*, sporting his ever-present white scarf, a new hair perm plus a designer paunch and was quickly whisked to a secluded spot away from the gathering mortals. Mind you, given the (ahem) popularity these days of the **Infirm** one has to wonder if anyone would have bothered to disturb his drinking/eating habit. Oh for the days of **'Black Dog'**, red snappers and *anorexa* physiques!

FOLLOWING last issue's rave revelations that **Mad Michael Schenker** was back in business, *Flying V* at the ready, we can now impart the latest on the Schenker saga. The Krazy Kraut has now come under the managerial wing of the unlikely named **Olaf Schröter**, who also handles the affairs of brother **Rudy**'s mob, the **Scorpions**. Schenker has also added former **Lionheart** bassist **Rocky Newton** to his expanding line-up and it looks as if the threesome (and possibly some as yet unnamed drummer – **A. Linn** maybe?) will be recording at brother Rudy's home studio.

And while we're on the subject of Lionheart, once fave raves amongst the NWOBHM types (remember them?), one-time vocalist **Chad Brown** has entered this year's *Eurovision Song Contest* (now, c'mon, stop laughing at the back there!) with a number titled (portentously) 'I'm Sorry'. But get this, it's actually a fair song and with luck should score *"Zero Point"* on the night and go on to be a hit.

KOMIK KORNER

"THREE OLD codgers are talking one day. The first says, 'I've got a real problem. I can't seem to have a good piss in the morning'. The second says, 'My problem is that I can't have a good crap in the morning'. The third says, 'Well, I'm really lucky. I have a good piss every morning at seven o'clock and a good crap at about nine o'clock. My trouble is that I don't wake up *until mid-day!"* – ***Dan Beehler (Exciter)***

MASTER-MIND

WHY COULDN'T Mick Wall just review 'Master Of Puppets' as an excellent rock album instead of bringing the word 'Thrash' into every line. Metallica are much more than that; sure, they might have 'road-drill' guitars, and sure every song might explode with menace, but there is still one overriding quality which sets Metallica above any rock, Metal or Thrash band before them: The lyrics.

Not once did Mick Wall mention the greatest asset that Metallica possess – melody, intelligence and a different, refreshing approach to old topics such as war, pressures of society, *etc*, handled in a way that places them on a par with even the kings of 'intelligent rock' themselves, namely Marillion.

These two bands walk side-by-side when it comes to showing that rock *can* be used as an outlet for intelligent thought and still be exciting, so here's to a better review(er); if you would just rely less on the word 'Thrash' and more on the word 'intelligent' we'd all be happy. **Adrian Mayel, Stoke, Devon.**

KOMMUNICATION

Say it loud to *Kerrang!*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

SCOTT FREE

I HOPE other Scottish and Welsh Metallica fans are as disappointed as I am. After buying their 'Master Of Puppets' album (which is brilliant) I was dismayed to see that it contained details on the group's 34-date European tour which has *no* Scottish or Welsh dates.

Come on guys, what about a couple of extra gigs? *'Another town another gig, again we will explode.'* **The Phantom Lord, Glasgow, Scotland.**

We've had quite a few letters on this subject. We contacted Metallica manager Peter Mensch for his comments and he said (and I quote): "If enough people want us to play these places, then we will!" So, all you Welsh and Scottish readers, if you want to see a Metallica show on your home turf, write to us at Kerrang! *and we'll pass your missives on to Mensch. Mark your envelopes 'Metallica'. – Ed.*

VISION QUEST

MYSELF, and I expect many others as well, would like to know if there's going to be a second *Kerrang!* kompilation video. Don't get me wrong, the existing one is very good, but there were so many great bands not included. Derek Riggs as a choice of cover artist was brilliant and I hope he will be used again for any future projects. The only complaint I can think of is the cost; perhaps next time you could run a special offer so that *Kerrang!* readers can obtain a copy at a reduced price. **An HM fan through-and-through, Chagford.**

Plans are now in the pipeline for a follow-up to the Kerrang! *video; we'll give you more information shortly–Ed.*

WE KNEW IT WOULDN'T LAST . . .

PUTTERFORD TALKETH out of his arse yet again! His live review of the completely wonderful Ratt forces me to do my 'I think Putterford's a prat!' bit. Ratt (along with Mötley Crüe) are the most exciting, important and relevant band in the whole spectrum of HM/HR today. Their albums are dripping with great riffs, vocals, drums, *etc*, they look cool and their attitude is right, so don't come out with any of that crap about them being 'average'. If you want average, look at AC/DC, the most boring 'going through the motions' band around today. Sod off Putterford, we hate you. **Andy Graham, a Ratt fan, Bournemouth.**

RENTOKIL KALLING . . .

NICE ONE Mark Putterford! You got it exactly right in your Ratt gig review. They *were* mediocre, *very* mediocre. Stephen Pearcy's lyrics were inaudible throughout the entire set, which wasn't helped by his tendency to squeal rather than sing!

However, I do respect Ratt for what they do. They have a professional attitude and are competent musicians. But it is a criminally sad fact that Ratt are hyped like no other band I know and are adored by *Kerrang!* (what is it? Three front covers in the last 12 months? Come on!) whereas bands like Terraplane (whose debut album is awesome) and Young Blood have been denied *any* kind of recognition or success.

Time will prevail! **Ross Black, Yarm, Cleveland.**

THE LETTER OF THE LAW

PLEASE STOP substituting 'K' for 'C' at every possible opportunity. Do you want to encourage even greater illiteracy amongst Britain's youth? HM is smirked at often enough, and by pursuing this farcical approach *Kerrang!* is giving an excuse for it to be taken even less seriously. So let's see the return of the letter 'C' in your pages. **Tony Byron, Wolverhampton, West Midlands.**

OC – Geoff Barton, Editor, Cerrang!

APOLLO NONE

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city of Glasgow, as since the demise of the *Apollo*, the number one venue in the UK, suitable gigs for rock acts are now nullsvile.

The blame lies with the authorities responsible for closing the *Apollo* without planning for the future and building the atrocious *Scottish Exhibition Centre* as a supposed successor. In recent months, virtually no megastars (except Marillion) have visited the city and the only other public venue made available in Glasgow is the newly renovated *Barrowlands*, a good but small place.

Therefore Glasgow has slipped to third division status – and this year has been the worst ever for big names in rock appearing here.

With the closure of the *Apollo*, bands lost a great venue where many an excellent live concert and live album track was recorded. A gig at the *Apollo* was a total experience that will never now be re-lived.

Once again, I am sorry – the authorities and planners of our city are the ones to blame. **Alan Patton, live from a dead city, Glasgow.**

VINYL JUNKIE

I HAVE just purchased a copy of the Rainbow compilation LP 'Finyl Vinyl' and I would like to make a few comments about it.

On the album cover it states: *'All tracks are new versions of songs previously released'*. This statement is blatantly untrue. 'Jealous Lover', 'Bad Girl' and 'Weiss Heim' are all the same versions that appeared on the B-side of different singles.

'Weiss Heim' was not recorded in 1981, as stated on the sleeve. If it was, how could it have appeared on the B-side of 'All Night Long' which made the charts in 1980? It is exactly the same recording (not even a re-mix) with Cozy Powell on drums and NOT Bobby Rondinelli as is claimed.

I also believe that the three tracks recorded live in San Antonio (correct me if I'm wrong) are the same recordings used on the 'Live Between The Eyes' video. This hardly makes them previously unreleased tracks.

In *Kerrang!* 114 it is stated that the tracks recorded with Ronnie Dio during 1978 were from the earliest live tapes made by the band. It is impossible that these are the 'earliest live tapes' because Rainbow issued their live 'On Stage' double album in 1977!

Finally, the advertisement in *Kerrang!* 115 lists the musicians who play on the LP.

The names of Tony Carey and Jimmy Bain are included, although they play on none of the tracks. There are also individual photos of these two musicians on the inside of the gatefold sleeve – why is this so? I guess *Polydor* are trying to imply that the classic 'Rising' line-up is featured on the LP. Let's face it, that era of material would be most in demand by the fans.

Most of the photos on the sleeve have been printed before, many are taken off old Rainbow records. Some I believe to be wrongly dated.

This LP does contain great music, but its entire promotion and packaging is very deceiving. Usually such a compilation would be released by a record company without a band's consent. The whole project stinks when you think that Roger Glover and Ritchie Blackmore compiled and produced this album.

Let's hope it *will* be 'Finyl Vinyl'. **Paul McCanny, Co. Fermanagh.**

LYDON AND THINK OF ENGLAND

THE ULTIMATE sin?

Buying an album Dave Dickson raves about and bloody loving it!

Which one, I hear you ask?

Why, the PIL LP, of course!

Alain, a Flemish Kiss fan.

GODAWFUL

I HAVE read with mixed feelings the recent spate of letters from Christians claiming to be headbangers. This is not directed at you at *Kerrang!*, but at your recent Christian correspondents and those who agree with them.

I am 30 years old, born almost at the same time as rock 'n' roll. I have grown up with it, seen it change and progress through its many states (not always good). I love music more than anything; if you like, it is my religion, one that is far more tangible and beneficial than Christianity (I was raised in the Christian faith).

In the 30 years since the roots of HM were laid down by the likes of Eddie Cochran, Jerry Lee Lewis *etc*, one thing has never changed and that is the rebellious nature of the music. It has become a lifestyle for those of us who feel at odds with the 'herd' attitude within society.

We have been persecuted for our lifestyles and music by almost every section of society, but more than any other, the Church has been the most intolerant. I am not tarring all Christians with the same brush as there are a few who are perfectly OK, but as an organisation the Church stinks. The very nature of rock 'n' roll and HM is all-encompassing; it is politically, philosophically, morally and religiously free of any one set ideal other than 'music for music, *not* money'.

Over the years many people have tried to control the rock 'n' roll animal and all have failed miserably, as will the narrow-minded Christians who seem bent on imposing their will upon us.

If a person wishes to sell his soul to an imaginary being or use religion as a crutch for their own failings, then that's fair enough. Just do not expect the rest of us to agree with you.

A word of warning: the rock 'n' roll world has survived attacks from far worse enemies than you. If you continue your attempts to change it, then be prepared for real fight. **Neal Rolf, Thorplands, Northampton.**

NIKKI SIXX (left): A wanted man

BLOKE BOOSTER

Every time I open up
the pages of Kerrang!
I find myself discovering
Another horny man.

It all began with Coverdale
And then with Jake E. Lee
But soon I thought that Jon Bon Jovi
Was the man for me!

Ratt came from the cellar
And a very tasty band
I thought, 'I'll have the lot of them'!
It's getting out of hand!

John Parr and Phillip Lewis
Both quite a sight to see
Were soon to be thrown over
For Vincy Neil and Tommy Lee.

Ozzy's found another band
With two new hunky men
And Jake E. Lee looks gorgeous now
So I like him again!

But from my list of wanted men
(And there are quite a few)
The Man I lust for most of all
Plays bass with Mötley Crüe.

But by a man like Nikki Sixx
I'm sure to be ignored
So I shall get myself rebuilt
To look like Lita Ford.

Nicola from Holyhead, with help in the male appreciation stakes from Linda Roberts.

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TO A Judas Priest fanatic called **GAZ** I Love and I want you, all My kisses **MANDI**

GLASGOW FEMALE into Jovi, Ratt, Kiss etc seeks good looking tall males with long dark hair 17+. meet/write. Send photo. Box No K656.

GOOD LOOKING male, tall, long blonde hair into Kiss, Ratt, Zep etc. Wants attractive females 18+ to write/meet. Photo must. Box No K658.

LONG BLONDE haired male into Marillion, Zep, Crue etc wants female for loving relationships photo required Box No K657.

FEMALE 18 just moved to Birmingham area. Into most HM, Hawkwind, Metallica. Would like to meet friends for gigs, pubs etc. Box No K659.

MALE 20 into most HM/HR seeks attractive female for gigs, fun and lasting friendship in Edinburgh area. (No smokers or junkies) Box No K660.

PENPALS/DATES of all ages SAE for sample copy to Partners (KG) PO Box XG8 Leeds LS15 9BN.

CRAZY GIRL into HM seeks friends male/female into doing crazy things, West Midlands area Box No K661.

BETH. Lots of love. Matt.

FEMALE (19) working/hitch-hiking way round U.S./Canada in Summer want to come? Also any Americans/Canadians want a visit? Box No K663.

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TZUKE, KEEL, CRUE, She, Girl, Stryper live tapes. Box No K662.

I LIKE Deep Purple and every related group, Yngwie, Metallica, Nugent, Dio, Maiden, Sabbath, etc. Your tape list for mine. Contacts especially needed in Japan, UK, West Germany, and Australia. Derek Woywood, 2 Purdue Place, Cherry Hill, NJ 08034 USA.

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■ **ELP** ISSUE their 'come-back' album through *Polydor* during the Summer. Titled **'Emerson, Lake & Powell'**, it was co-produced by bassist/lead vocalist **Greg Lake** with **Tony Tavernor** at *Maison Rouge Studios* in London. Among those tracks to be included are: **'The Scene, Parts 1 & 2'**, **'Learning To Fly'**, **'The Miracle'**, **'Lay Down Your Guns'** and **'The Locomotion'** (an instrumental version of the number first recorded by **Little Eva**).

■ **JOURNEY** ISSUE their latest album, **'Raised On Radio'**, through the *Columbia* label in the US on April 21. It was produced by **Steve Perry** with **Jim Gaines** and mixed by **Bob Clearmountain**. As yet, no UK release date on *CBS* has been confirmed.

■ **38 SPECIAL** issue their latest studio album, **'Strength In Numbers'**, through the *A&M* label in the US on April 28. It was produced by **Keith Olsen**.

■ **KING KOBRA** have just issued their second album, **'Thrill Of A Lifetime'**, through the *Capitol* label in the US. Produced by drummer **Carmine Appice** and **Duane Hitchings** (who also guests on keyboards) with **Spencer Proffer**, it has the following track listing:

Side One: **'Second Time Around'**, **'Dream On'** (a cover of the **Russ Blallard** song, originally to be found on last year's **'The Fire Still Burns'** LP and just put out as a US 45), **'Feel The Heat'**, **'Thrill Of A Lifetime'** and **'Only The Strong Will Survive'**.

Side Two: **'Iron Eagle (Never Say Die)'** (also to be found on the soundtrack to the movie **'Iron Eagle'**), **'Home Street Home'**, **'Over Night Sensation'**, **'Raise Your Hands To Rock'** and **'Party Animal'**.

■ NEW AMERICAN trio **Device** issue their debut album, **'22 x 3'**, through the *Chrysalis* label at the end of April. Produced by **Mike Chapman** at *Cherokee Studios* in Los Angeles it has the following track listing:

Side One: **'Hanging On A Heart Attack'**, **'Who Says'**, **'Pieces On The Ground'**, **'Tough And Tender'** and **'When Love Is Good'**.

Side Two: **'Didn't I Read You Right'**, **'Fall Apart, Golden Heart'**, **'I've Got No Room For Your Love'**, **'Who's On The Line'** and **'Sand, Stones, Cobwebs & Dust'**.

The band's line-up is **Holly Knight** (keyboards/bass/vocals – previously with **Spyder** and a songwriter who has been associated with the likes of **Pat Benatar**, **Animotion**, **Rod Stewart**, **Tina Turner**, **Heart** and **John Waite**), **Gene Black** (guitar/bass – formerly with **Marcus** and **Prism**) and **Paul Engermann** (lead vocals).

■ ***PAUL SAMSON*** *(above) issues his first solo album,* ***'Joint Forces'****, through the* Raw Power *label on April 24. Produced by* ***Jo Julian*** *at* Musicworks Studio *in London, it has the following track listing:*

Side One*:* ***'Burning Emotion'****,* ***'No Turning Back'****,* ***'Russians'****,* ***'Tales Of The Fury'*** *and* ***'Reach Out To Love'****.*

Side Two*:* ***'The Chosen Few'****,* ***'Tramp'****,* ***'Power Of Love'*** *and* ***'Tell Me'****.*

Aside from Samson (guitar), the album features ***Nicky Moore*** *(lead vocals),* ***John McCoy*** *(bass),* ***Colin Towns*** *(piano), Jo Julian (synthesisers),* ***Edgar Patrik*** *(drums – previously with German acts* ***Sinner*** *and* ***Tyron Pace****) plus* ***Rock Goddess*** *on backing vocals. Samson intends to put together a touring band in the near future.*

■ **GREAT WHITE** have just issued a three-track EP titled **'Face The Day'** through the *Greenworld/Aegian* label in the US. The A-side features the title cut (produced by **W. Davis** and **Alan Niven** and taken from the forthcoming album **'Shot In The Dark'**),whilst the flip features **'Hard And Cold'** (produced by Niven and **Michael Wagener** and taken from the soundtrack to the movie **'The Boys Next Door'**) and **'No Way'** (produced by **Don Dokken** with Wagener and taken from the mini-LP **'On Your Knees'**).

■ PHILADELPHIA ACT **Cinderella** issue their debut album through the *PolyGram* label in the US during May. It was produced by **Andy Johns** at *Bearsville Studios* in Woodstock.

■ WELSH ACT **Rankelson** have just released their debut album, **'Hungry For Blood'**, through the *Ebony* label. Produced by **Darryl Johnston** with the band, it has the following track listing:

Side One: **'The Chains And The Chalice'**, **'Break The Chains'**, **'Sex Slave'**, **'Hungry For Blood'** and **'Can't Stop Rockin''**.

Side Two: **'Bronx Warrior'**, **'Hot Tonite'**, **'Abuser'** and **'New York City'**.

The band's line-up is **Col 'Zack' Sargent** (lead vocals), **Fox** (guitar), **Kim Hooker** (bass), **Ric 'The Ritz' Ferrar** (keyboards) and **Dave 'Scratch' Vincent** (drums). They will be appearing at London Marquee Club on April 29.

■ *EDSEL RECORDS* have just re-issued the following albums: **'The Family That Plays Together'** (**Spirit**), **'It Crawled Into My Hand, Honest'** (**The Fugs**) and **'20 Granite Creek'** (**Moby Grape**).

In the meantime, *Harvest* have just re-released LPs from the **Pretty Things** (a compilation titled **'Cries From The Midnight Circus'**), the **Edgar Broughton Band** (a compilation called **'Out Demons Out!'**), **Kevin Ayers** (**'Bananamour'**) and **ELO** (a collection titled **'First Movement'**).

■ THE **MOODY BLUES**, who have signed a new deal with *Polydor*, issue their latest album, **'The Other Side Of Life'** (produced by **Tony Visconti**), on April 25.

QUEEN have added a second show at Wembley Stadium on July 11 in addition to the one previously announced for July 12, which has now sold out. They will again be supported by **Status Quo** and the **Alarm**.

Tickets are priced at £15 (inc. a 50p booking fee) and can be purchased by post from: **'Queen Wembley', RS Tickets, PO Box 4 RS, London W1A 4RS.** There is a maximum limit of six tickets *per* person and please allow five weeks for delivery. All cheques/POs should be made payable to **'Harvey Goldsmith Entertainments Ltd'** and an SAE must also be enclosed.

ZODIAC MINDWARP & THE LOVE REACTION *(above) play Hammersmith The Clarendon Hotel April 19, Croydon Underground 20, Wood Green Brabant Road Centre 25, Oxford Polytechnic Students Union May 7, Covent Garden Rock Garden 8.*

BIG COUNTRY have rescheduled the following dates: Nottingham Royal Concert Hall April 16, Sheffield City Hall 17, Manchester Apollo 18, Newcastle-Upon-Tyne City Hall 20. All tickets previously purchased for these shows (originally planned for late March but cancelled at the time due to an infection that laid both **Stuart Adamson** and **Bruce Watson** low) are valid.

PUBLIC IMAGE LTD play the following UK shows: Hanley Victoria Hall May 7, Sheffield City Hall 8, Newcastle-Upon-Tyne City Hall 10, Edinburgh Playhouse 11, Aberdeen Capitol Theatre 13, Glasgow Barrowlands 14, Preston Guidhall 15, Manchester Apollo 17, Scarborough Futurist 18, Leicester De Montford Hall 20, Oxford Apollo 21, Poole Arts Centre 22, St. Austell Cornish Coliseum 23, Bristol Colston Hall 25, Birmingham Odeon 26, Brixton Academy 27.

Tickets are priced at £6/£5, except for Brixton (£7/£6), Preston (£5.50), Glasgow, Poole and St. Austell (£5).

INXS have confirmed the following dates for May: Manchester Apollo May 13, Leeds University 14, Edinburgh Playhouse 16, Sheffield University 17, Birmingham Odeon 19, Guildford Civic Hall 20, Nottingham Rock City 21, Norwich University of East Anglia 22.

PALLAS, who have parted company with the *Harvest* label, play dates at Nottingham Mardi Gras May 1, Coventry General Wolfe 2, Leicester Princess Charlotte 8, Burton-On-Trent Central Park 10, Bristol Roxy 13, Southampton Riverside 14, Wolverhampton Scruples 15, London Marquee Club 16/17, Stoke-On-Trent Shelley's 19, Aberdeen Music Hall 28.

FM play Leicester Princess Charlotte April 16, Nottingham Mardi Gras 17, Birmingham Polytechnic 18, Coventry General Wolfe 19, Newcastle-Upon-Tyne Riverside Club 20, London Marquee Club 21, Bristol Roxy 23, Folkestone Leas Cliff Hall 24, Burton-On-Trent Central Park 25, Manchester UMIST 26, Sheffield Limit Club 27, Stoke-On-Trent Shelley's 28, Bradford University 29.

SAVAGE play Warrington Red Lion April 19, Walthamstow Royal Standard 28.

DEMON play Stoke-On-Trent Shelley's April 21, Birmingham The Barrel Organ 22, Gravesend Red Lion 25. These gigs will be the first to feature new bassist **Andy Dale**.

DUMPY'S RUSTY NUTS play Lowestoft Kelley's on April 25.

CITIZEN CAIN will be appearing at Melbourne Rock Club April 18 and Dover Louis Armstrong 25.

VOYEUR will be appearing at Oxford Penny Farthing April 20, Woolwich Tramshed 24, Harlesden The Mean Fiddler May 7, Shepherds Bush The Wellington 28.

SPLITCROW play shows at Aberdeen Doobies Alehouse on April 25-27. The date on the 27th is a lunchtime concert.

MOURNBLADE will be appearing at High Wycombe Nag's Head April 10, Windsor Arts Centre May 10, London Alice In Wonderland 12.

GLADIATOR play Bishops Castle The Three Tuns April 18, Aberystwyth The Angel May 8, Shrewsbury The Britannia June 10.

FULL MOON, from London, play Greenwich The Tunnel April 21, Deptford The Crypt May 9 (with support act **Webcore**), Kentish Town Bull & Gate 12, Ringmead Southill Arts Centre 22, South Wimbledon William Morris Club 30 (with support act **The Visitors**), Kingston The Dolphin June 14.

LED ZEPPELIN No.6 £1.50 Luke Barr, 3 Dean Mead, Folkestone, Kent.

TWISTED SISTER "SMF" out now. 50p Paul, 3 Beaconsfield Avenue, Rugby, Warwickshire.

MUSICIANS WANTED

RICHTER OLDHAM/Tameside based hard rock outfit urgently seek dedicated **H/R DRUMMER**, age 25-30. Tel: Rob (0706) 841830.

VERSATILE DRUMMER for intense metal band 'Bloody Money'! Speed, meat, muscle, D/Kit image, essential. Wimps egotists, Winetasters F.O.A.D. Deal pending. Dale 061-681-0342.

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KILLER WATT

MICK MARS wrestles with the Kramer Pacemaker – sorry *Pacer* – Imperial, 'a real chunk of US class'

IMPERIAL MINT

KRAMER PACER IMPERIAL
RRP £690

FIRST IMPRESSIONS? I suppose it was the colour that hit me first – a gorgeous high-gloss, metallic red, which takes on some very attractive hues depending on the type of light you throw on it and the angle you view it from.

I leant it against a wall and stood back and looked at it for a while. There was something about it that looked *really* good; stylish in a traditional sense, but with a certain something that made it look slightly menacing and aggressive. It took me a while to figure it out, but it's simply the head – a combination of the shape and the fact that it's black. Perhaps *Kramer* are heavily into the psychology of aesthetics or perhaps I'm in need of a 'shrink'.

Get a guitar which looks as impressive as this and it's half the battle won – cushioning the initial shock at reading the price-tag. But it's still going to have to be

Pic Ray Palmer

impressive on the performance side to justify the asking price. At a dozen *Kerrang!s* under £700 (without a case), it's in the 'serious money' category, often a rather tricky concept for us musicians to juggle with.

(*Kramers, Hamers, Charvels, etc*, all coming from the US, are subject to the same import taxes and shipping costs as any overseas goods. But the addition of an 'unfavourable' dollar/pound exchange rate is what pushes the prices to such heady heights.)

Oh well, instead of having *Killerwatt* looking like *Kerrang!'s* 'Business News', let's get back to rock 'n' roll.

The *Kramer Pacer Imperial* has some devilishly fiery sounds tucked inside it thanks to a pair of powerful twin-coil pickups which, in conjunction with a wide-ranging tone control, are able to supply an extremely mellow bass end through to the most aggressive, hard-edged sound that I've come across in some while. And throughout, the sound is very clear, sparkling and distinct.

Using both pickups with the tone control on full treble gave me a rare sense of controlled power with which, *via* a decent PA system, I felt I could really wake up the punters in the 'cheap seats' and sonically de-wax the ears of those in the first few rows. (I can see why Mötley's Mick Mars liked it so much – so much so that he almost didn't let us have it back.)

The neck is equipped with 22 frets which are quite shallow and very well-fitted and finished. Combined with a neck contour that makes playing comfortable and easy, the *Kramer* has a great overall 'feel' to it almost as soon as your fingers touch the strings. And I do like this smaller pickup selector instead of the more common larger toggle – less likely to get switched accidentally when the right hand gets manic. A very minor point, yes, but they do all add up.

The tremolo system is a *Floyd Rose*, which I've detailed in other reviews so I won't bother with repetition. Suffice to remind you that it's an excellent trem in operation – tension, accuracy, smoothness and fine-tuning departments all scoring well – but has the drawback of not having individual string height adjustment.

Overall the *Pacer Imperial* is a well-designed machine; the construction, cosmetics, sound and 'feel' reflect a degree of finesse that seems to be attributable to just about all of the 'newer' breed of American-made guitars.

The price? I suppose it does seem expensive. But, looking at the prices of other American guitars, it's probably pitched about right. And if you can afford it, great! No doubt about it; it's a great feeling to strap-on a real chunk of US class.

(Further information on *Kramers* can be obtained from *Allbang & Strummit*, Tel. 01 379 5142, who were kind enough to lend us the review instrument).

NEWZ

FENDER *ARE offering the chance of a lifetime to a young guitar player, male or female: a scholarship for a one year session (beginning September '86) at* ***Hollywood's Guitar Institute Of Technology*** *– one of the world's foremost educational centres for* modern *musical tuition – studying with the likes of* ***Tommy Tedesco***, ***Tim Bogert*** *and* ***Jeff Berlin***, *and with guest lecturers including* ***Eddie Van Halen***, ***Steve Morse*** *and* ***Pat Metheny***.

To apply for the scholarship, players (aged 17 – 22 only) should contact their Fender *dealer for an application form. Entrants will need to submit a cassette of no more than two or three minutes in length which demonstrates their playing in their chosen category – Rock, Jazz, Country, Fusion or Blues. The tape can be solo or with a band as long as the entrant's playing is easily heard.*

Eric Clapton *will help to select the winner of the scholarship, worth over £12,000. Only one scholarship is available, but the top four winning entries will receive a vintage re-issue* Fender Stratocaster *and a* Stage Lead *combo or their choice of another* Fender *guitar and amp worth around £1000.*

All entries must be submitted to participating Fender *dealers no later than May 1. The winners wil be announced at the* ***NAMM Music Show*** *in Chicago in June.*

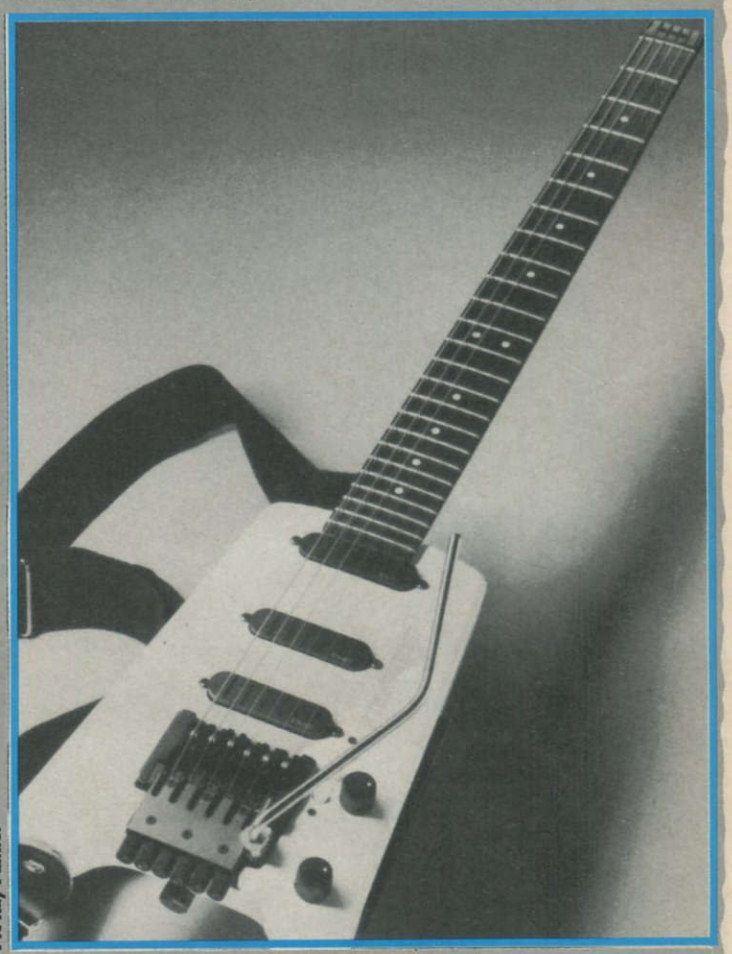
GOOD NEWS for the hoardes of people who've been writing to ask where they can get hold of Jackson *and* Charvel *guitars – the superb (from what I hear) American instruments often seen draped across the bodies of some of the world's finest.*

Following a deal signed at the recent Frankfurt extravaganza, both of these models have been acquired by ***John Hornby Skewes & Co. Ltd.*** *for UK distribution. JHS will launch the guitars at the* ***British Music Fair*** *in July and are currently in the process of setting up the UK dealer network which will be limited to a select number of reputable dealers.*

No details of prices are available at the moment, although I would imagine the term 'arm and a leg' to be a reasonable indication of the likely cost, particularly in the case of the hand-made Jacksons.

THE NEW VERSION of the Steinberger *'L' model features three single-coil EMG pickups and electronics which incorporate modular, snap-on/snap-off connectors for interchangeability of pickups and controls. Active eq. is available as an option.*

The guitar, called the GL-3T, *comes with* Transtrem *transposing tremolo which allows the instrument to be instantly locked into a variety of tunings. The* GL-3T *will be available in either black or white.*



Pic Ray Palmer

Steinberger Guitar Model GL-3T

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12" FEATURES TWO PREVIOUSLY
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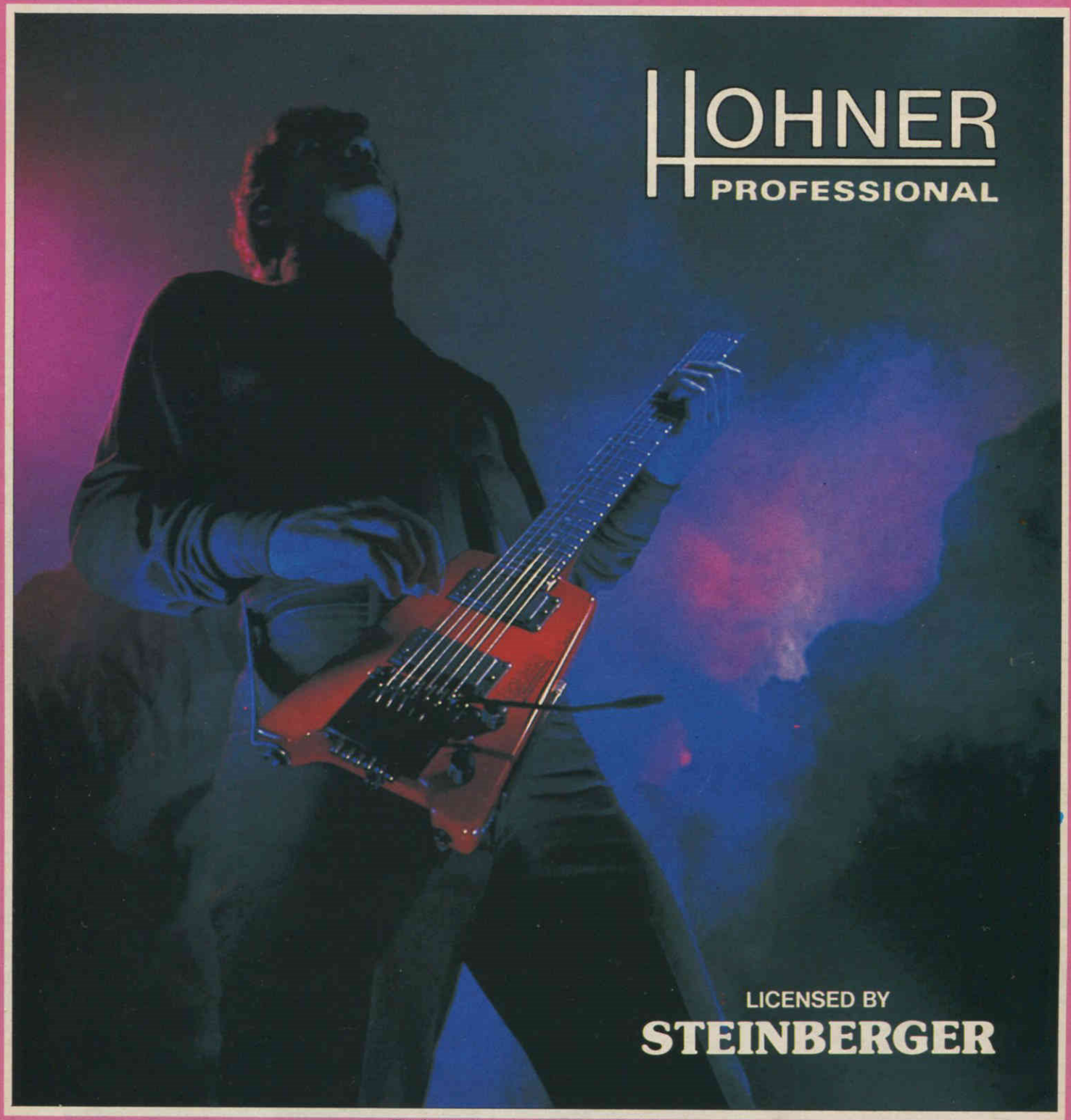

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SOLDIER BLUES

After an enforced hiatus caused by two band members having to undergo compulsory military service, Swedish strutters SPELLBOUND are back weaving their hard rockin' magic once more. MARK PUTTERFORD (con)scripts an interview with band leader HANS FRÖBERG

REVIEWS, REVIEWS, REVIEWS. It's a major part of a journalist's job writing reviews, and as many of you seem to take pleasure in pointing out, yours truly isn't one to dish out the Ks like beer on FA Cup Final day. But, to my surprise and delight, '86 has so far seen the release of a number of impressive albums by a number of impressive bands. To name a few, we've had Beltane Fire, Rosy Vista, Terraplane, Baby Tuckoo, Chariot, Virginia Wolf, Virgin Steele . . . and *Spellbound*.

Somehow, 'Spellbound' and 'rave reviews' seem to go together like 'Arsenal' and 'boredom'. They're a young band from Uppsala (near Stockholm), Sweden, and during their three year existence they've already caused quite a stir in scribbling circles – not least here at *Kerrang!*, the 'late' Paul Suter having penned an ecstatic article back in issue 96. At that time, the band – Hans Fröberg (vocals), Al Strandberg (guitar/keyboards), JJ Marsh (guitar), Thompson (bass) and Ola Strandberg (drums) – had just released their debut album, 'Breaking The Spell', and were talking about the difficulties of trying to promote themselves while two members were undertaking their compulsory military service. Now, with Fröberg and Al Strandberg out of the army and their second album, 'Rockin' Reckless' (released on the *Sonet* label), receiving more encouraging reviews, Spellbound are ready to cast their magic upon us once again. First stop: interviews. . .

HANS FRÖBERG, singer, songwriter and band leader, is in London for a few days, and he and I have parked our butts around a drink-laden table in the bar of his West End hotel, chatting in broken-English about a whole range of things.

What were your first thoughts on completing 'Rockin' Reckless'?

"Well, we worked very hard on this album, because the time was quickly running out for us; we had to work all day and night to get it finished in time to step on the plane and fly home. It wasn't until I was actually back in Sweden that I realised we'd finished it! I think we all felt good about this album once it was completed."

Why did you choose to work with producer Vic Maile in England?

"A guy who works for *Sonet* in Sweden told us about Vic, and when he came over to Sweden last Summer to visit us it was clear that we liked each other. Working in London was his decision; *we* wanted to work in conditions that were familiar to him.

"He's done a good job, I think. He's given us an aggressive edge, even though there's a lot of harmonies and melodies. I think he's created an exciting sound."

Do you think Spellbound lack anything at the moment?

"I think we need some kind of stage routine because we haven't played for a while due to military service, which we *have* to do in Sweden. We finished our service last August, but because of recording commitments we haven't had many opportunities to tour. However, we are heading out on a Scandinavian tour in the Summer; we are a good live band already, but because we're so young, I think we need to practise some more."

Pic Ray Palmer

HANS FRÖBERG: "Stop slouching, you horrible little man! And GET THAT HAIR KUT! Who do you think you are . . ."

YOU MENTIONED your military service, and I know that you and Al completed your stints last year. Were you pleased to get it over with?

"Yeah, very pleased! You can't be in a more terrible position; you release an album then you can't see the other members of the band – except at week-ends – for ten months!"

Do you think that compulsory military service is a good idea?

"Well, I don't like wars, of course, so I would prefer to drop it altogether. But I did learn some things – like how to drive big trucks and that kinda stuff – and you certainly feel a lot older when you've finished your service! Getting up early in the morning, swimming in ice-cold water, all the things you see on the television (*and at the* Kerrang! *office, of course – Sgt Ed.*) . . . it wasn't funny at the time, but now I can look back and laugh at it all. Even so, I think that the things we had to do were pure bulls**t; I have no interest in that kinda thing.

"Actually, I spent a lot of my military service writing new songs; 90 per cent of 'Rockin' Reckless' was written either sitting in a tent or huddled around a camp-fire, or . . . I wrote 'Street Prowler' while we were building a bridge! We were given ten minutes to rest, so I sat down and wrote it – just like that! I think that's the best song I've ever written, and I was so pleased with it that I ran over to my boss shouting, 'I've just come up with a great song!' His reply was, 'Who cares?'

"There were times during my service when I was supposed to be fighting, but instead I'd be hiding behind a tree with a pen and a piece of paper writing down some new ideas!"

The army doesn't seem to be an ideal place for songwriting . . .

"No, it isn't! I mean, you can't look at at 30 dirty guys and get a good feeling for writing great rock music. I like to dream, so instead of being in a wood fighting I'd imagine that I was living in Los Angeles or somewhere when I wrote those songs.

"It's funny, but in the songs that I've written since finishing my military service I've noticed that the words aren't as youthful as they were before. On the first two albums I was kinda looking forward to things in my lyrics, but now I seem to be looking back as if I've finally got something awful behind me. I mean, I wake up happy in the morning now, and I didn't do that for ten months!"

So now you and Al have got military service under your belts, all you have to do is wait for Ola (Al's younger brother) to get his done, right?

"Well, Ola is due to do his military service in 1987, but I should think we'll be out touring by then, so hopefully he'll get off it for the time being. If you have a good career going at the time you get called up, the authorities usually allow you to do your service at a later date."

BUT ENOUGH of guns 'n' grenades, let's get back to riffs 'n' rhythms and the excellent 'Rockin' Reckless' album. There are a lot of interesting bits and pieces on the LP – like the classical intro, the saxophone and so on; how many of these things were your idea?

"The classical intro was Al's idea, because he's crazy about those kinda things. But as I'm the main songwriter in the band it's my job to think about how to piece a record together. Of course, we still work as a band, so I have to wait until the other boys agree with me . . . but, yeah, most of the ideas are mine."

What about the sax-man, Ake Strandberg? Presumably, he's a relative of Al and Ola's . . .

"Yeah, he's their father! He's a famous jazz musician in Sweden who travels around the country with a big jazz band.

"We thought it would be nice to add some saxophone on 'Shot Of Love', so we flew him over to London for about ten minutes to play for us! I think he's proud of his two sons, so even though the music we play isn't exactly *his* kind of music, he was glad to help us out.

"As you said in your review of 'Rockin' Reckless', we're not very original – that's true. But we don't want to be like all the other bands that are around today, so by doing these little things, like using a saxophone, we're hoping to sound different."

How do you rate yourself in comparison with the other hard rock bands in Sweden right now?

"Europe and Treat are the biggest bands in Sweden right now, with us, Trash, Heavy Load and several others coming second. But we've been handicapped for a long while because of military service, so now it's *our* turn to get out there and show people how good we are.

"But I think we're different from the other top bands in Sweden because they seem to take it all so seriously, whereas we seem to be having a lot more fun. I think people will sense that when they come to see us live.

"I'm convinced that we have everything it takes to be successful. Put it this way: If we could sell half as many records as we get good reviews, we'd be the biggest selling band in the world right now!"

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Pix Ray Palmer

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MOUTH

FROM PAGE 31

Young Man' to the aforementioned episode of *Miami Vice*, Ted has also written some film soundtrack music with Bill Conte, apparently a heavy duty muso in that sphere of things.

"The red phone rang late one evening and Bill said I had to go over to see him to help him write some stuff for this film he'd got. He wasn't too far away so I got on my *Moto-Guzzi*, zoomed over there and produced some sonic booms! It is the most authentic, ass-kicking rock 'n' roll ever used in a movie! It's perfect in its relationship to a violent scene."

Oh, by the way, the movie is called 'Nomads'.

But as a final parting shot to the great/grating man, I ask for his opinions on fellow rock 'n' roller and now very much dead man, Phil Lynott. This, be warned, is heavy stuff!

"What a shallow, careless human being to go and do that, not to his body, but to those that loved him! What an utter asswipe he was, and I don't mean anything to do with his music. What we had here was not so much a great musician, what we had here was a fool! I applaud anyone who can make anything out of his death. (*And we all know who we're talking about here, and let me point out that I strongly disagree with Nugent on this point!*) I'd piss on his grave!"

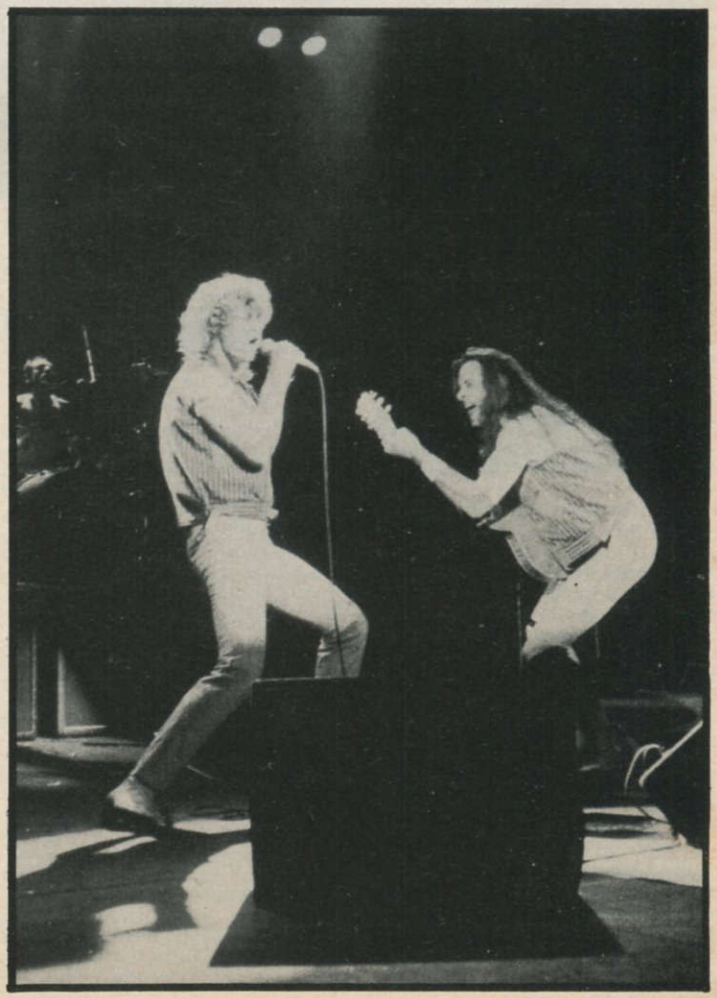
Fair enough, but highly pompous and holier than thou. Ted, the man who's been through more than enough private life trouble himself after all! A case of the pot calling the kettle black? Ted makes himself sound cheap by saying such things.

YET MAYBE that's what he is, a man with talent, personality, affability even, but a man who turns you against him eventually. Funny, but futile, flippant but fanciful. It seems to me that Ted Nugent has used up any love for his fellow man on himself. He has nothing left to give except to himself.

I laughed a lot on the phone I admit, but I've had time to think since then. And though we could argue about the pros and cons of the Nugent mentality 'till the cows come home, there are two bottom lines to consider. Firstly, the man is highly readable with never a dull moment about him. Secondly, his new album, 'Little Miss Dangerous', really isn't very good.

This is the stuff you can take as gospel and this here stuff just isn't enough!

NUGENT WITH former vocalist Brian Howe: "I sent the Limey back to his Commie island with a rose up his butt!"



DEE SNIDER of Twisted Sister: 'One of the loudest, most raucous rock 'n' roll bands currently treading the boards. . .'

Pic Ross Halfin

YOU CAN'T STOP TWISTED SISTER

TWISTED FKIN' SISTER**
Hammersmith Odeon, London

AND THIS is what we find. We find five Americans presenting some of the grossest cabaret to be found within the confines of rock 'n' roll! We find said Americans returning to the soil where it all kicked off, cabaret an' all.

And this is what they find. They find British audiences not quite so fickle, it would seem, as their US counterparts; they find themselves in the position of 'returning, conquering heroes' despite a two year absence.

And this is what The Critic finds. He finds pretty much the same kind of fire, energy and enthusiasm that he first discovered, heavens, was it really *four* years ago at the *Marquee?!* He finds himself highly amused by the antics of the musicians as they camp and career through 13 numbers of 'Heavy Metal Rock 'n' Roll', thinking that if only somebody could arrange a Judas Priest/Twisted Sister double bill he would, personally king, be in rock 'n' roll en, Paradise West One! But this is merely idle speculation.

What we find instead is a lot of laughs along with some excellent rock 'n' roll. What we find are, quite simply, the natural successors to Alice Cooper. What we also find is this Alice Cooper-for-the-Eighties being led by one of the most outrageous and wiley crowd-manipulators in the business. We find ourselves clapping when he says 'Clap!'. We find ourselves shouting when he says 'Shout!'. We find ourselves singing when he says 'Sing!'. We find ourselves *partying*.

And does The Critic find himself with any doubts? Well, yes, he finds himself wondering if they take all this (too) seriously. Life, as everyone knows, is too short to be taken seriously, particularly that portion of it devoted to rock 'n' roll and the pursuit of the eternal party. So do Twisted Sister take it all seriously? Probably, but let's not get bogged down in unnecessary detail.

The Critic also finds himself remembering that a mere 14 years ago the aforementioned Alice Cooper warned his audience that their "School's been blown to pieces!", whereas now the Sisters only advise that we should be "Chrool To Your Scuel". Progressive consumerism? Oh, and he wonders too if the dedication of 'Burn In Hell' to *Kerrang!* was meant quite the way it came out? Still . . .

But if life is too short to be taken seriously then it is certainly far too short to worry about trivialities like these. On with the show, and this is indeed what we find.

We find that the Gospel According To Uncle Dee is that 'I Believe In Rock 'N' Roll', and that 'You Can't Stop Rock 'N' Roll', a Jay Jay French guitar solo or Twisted Sister, either.

We find that there's just enough time during the A J Pero drum solo to nip outside for a quick drink, and that the Twisted Sister "solution to asshole pollution" is a tender, warm-hearted ballad called 'Shoot 'Em Down'!

We find, too, that when vocalist Dee Snider exhorts us to sing we'd better sing because "I can get f**ked any time I want!" but "I can't play *Hammersmith Odeon* every night of the week!" We find that, if this is beyond him, then stamping out the cancer of the PMRC is not: "If you see it coming into your country . . . KILL IT BEFORE IT GROWS!!" We find ourselves in total agreement.

And this is what we find: one of the loudest, most raucous rock 'n' roll bands currently (or possibly *ever*) treading the boards, bringing a little mayhem and rebellion into our lives for 90 minutes.

We didn't find ourselves hurt or corrupted by it, we just found ourselves having fun . . .

'Fun', of course, is something that some people are genetically incapable of having. But, fortunately for us, most of these people are married to American Senators and live a long way away in large, palatial homes in Washington DC far removed from what the rest of us commonly refer to as 'real life'. Comforting really, isn't it?

DAVE DICKSON

TUNE IN, TURN ON!

FM (Steve Overland, left, and Merv Goldsworthy): 'Melody as you've never heard it before'

Pic Ray Palmer

FM
Marquee, London

DISGUISED AS an urban punk in pleated bondage trousers and 'Specimen' T-shirt, I slip casually into the midst of FM's enraged commitment to the American Dream. Pounded by powerchords and gleefully twee harmonies, the twitching of my handlebar moustache can only spell one thing: Staggering brilliance! A combination of British bollocks and Californian smoothness.

I shall attempt a reasonable explanation. Take a pretty obscure North American 'baby' act like Franke And The Knockouts, add a touch of Rick Springfield's pop rock, spice liberally with a thick coating of Foreigner's uncontested and prolific experience, and you have it . . . only FM take the whole thing several stages further with the addition of irresistible, downright soulful vocals courtesy of the cherub-cheeked Steve Overland, who you may recall once played in a pithy hard rock combo called Wildlife alongside his brother, Chris.

So who calls the shots? Well, obviously the two brothers but everyone gets some kind of say. Indeed, there's a tale to be told in every corner of the stage. Up-back, drummer Pete Jupp bobs and beats his meat with the deepest and most enjoyable conviction since Tommy Aldridge was last seen strapped to a drum stool. Merv Goldsworthy, meanwhile, pumps his bass, croons his harmonies and twirls his curls (this man has *incredible* hair!) with handsome dedication. And Didge Didgital? Well, like the worker ant he resembles, the man hardly every ceases quizzing and probing the multitude of complex keyboards banked around his antennae.

But let's cut back to Steve Overland. Soulful like Paul Young, he works best on cuts like 'American Girls', 'Dangerous', and the mega-wimp ballad 'Frozen Heart' (melody as you've never heard it before).

If justice is to be done then FM are gonna be HUGE, HUGE, HUGE. Alright?! DEREK OLIVER

BABY TUCKOO
Marquee, London

W-H-A-A-A-T? NO! Never. Is it true? Really? I don't believe it. It can't be. It *is?* Honestly? Well . . .

It may seem totally unbelievable, but a brief encounter with a certain bespectacled gent upon leaving the *Marquee*'s dark 'n' doomy bowels tonight resulted in a quite amazing discovery: Doc Doom and I actually *agree* on something!!! Yep, forget the long history of polarised opinions between the good Doctor and myself; forget the Ratts and the Pettin's and the Mama's Boys and the Zzzzzenos, cos now the two of us are finally in unison over one thing . . . Baby Tuckoo are a helluva fine band!

And yet I shouldn't really be so surprised about all this, for the quality of Tuckoo's material and stage performance is hard to ignore. Tonight, as on the previous occasions that I've encountered them, their show was crammed with Brit Rock of the highest order, executed in an attractive and convincing style, good enough to have a healthy percentage of the crowd jigging around like Irish nudists in a field of holly bushes.

Exposing all ten trax from their splendiferous new album, 'Force Majeure', and dipping back into the past to produce 'Broken Heart', 'Mony Mony' and 'Sweet Rock 'N' Roll', the Tuckoos forged a set of fun, frolics and fine, fine material combined with exceptional musicianship and bags of enthusiasm. In fact, the way the boyz appeared to be enjoying themselves (like Halifax Town supporters on a day-trip to Wembley) was in itself a joy to watch, and indeed each member of the band committed himself to such a degree that it'd be both difficult and unfair to single anyone out for special praise.

But, sod it, I *will*, because Rob Armitage is the proud possessor of the kind of powerful, passionate voice that hits you right in the pit of the stomach. He may not look like Dave Lee Roth or Vince Neil, but boy, when he bellows out the words to 'Keep It Together' or the unforgettable 'Rock (Rock)' your body shudders like a tree in a storm. And this distinctive voice, bolstered by the startlingly effective backing of bassist Paul Smith, guitarist Neil Saxton and keyboard player/guitarist Andy Barrott (check out the likes of 'Falling Star', 'Over You' and 'The Lights Go Down' for details), is really the spark which illuminates much of Tuckoo's material.

But although these lads have just about everything going for them musically, it's their image (or lack of it!) which worries me slightly. Now, I'd be the first to argue that the *music* is far more important than the *image* (that goes without saying), but in this rock 'n' roll game looking good *does* have its importance, and my opinion, as well as that of the people I spoke to after the show, is that the Tuckoos could do worse than work on their visual appearance a little more.

Still, shoving looks to one side, a good band and a great show . . . and if Doom and I agree on that, what more d'ya want?!

MARK PUTTERFORD

SMASHED GLADYS
Cat Club, New York

SO, 'KRUSHER' and the Doom came out for the night ready to rock at New York's hot spot the *Cat Club* and what did we get? Bored, broiled and broke, that's what!

If the extortionate price of drinks wasn't bad enough, then a truly embarrassing air guitar contest cut the fervour from under our wheels as a succession of appalling 'Schenkers' and 'Van Halens' bopped away to the sound of the Scorpions' 'Rock You Like A Hurricane'. To the winner went a blood-red *ESB* model guitar, but the *Kerrang!* duo were not amused. If this is the best that the Big Apple can offer then it has a severe case of worms. Come back to the five-and-dime, Rob Loonhouse!

In keeping with the whole waste of an evening, Smashed Gladys, billed as the hottest new act in the New York area, were . . . well for want of a better word RUBBISH – of the first magnitude.

I've rarely been so horrified by any group plying their wares as I was on this particular night. There isn't a saving grace to be found in this mob, with lead vocalist Sally Cato bearing the brunt of my total disdain. She moves clumsily, can't hit a note and has no presence whatsover. Indeed, 'Krusher' and the Doom were jointly so incensed at the fare being served up that we went searching for some onions to flavour the tripe.

MALCOLM DOME

PET HATE/THE MACC LADS
JB's, Dudley

AH, THE Macc Lads! Very naughty boys, but at least good value in that they squeezed a grant out of the government to record an album that would turn Maggie a definite shade of red! I have to admit that I find myself chuckling at the ultimate obscenity of their 'Beer & Sex & Chips 'N' Gravy' LP, but watching three 'ten-pinter' types uttering filth in the flesh isn't funny at all.

Resplendent in '*I'm A Sun Lover*' T-shirts, I hope that guitarist The Beater and vocalist/bassist Muttley M'Lad are sending the macho man bit up, but that air of doubt still lingers. Their Sham-ish hard rock is good-time stuff that might do well if not for the lyrics, but they obviously don't give a damn anyway! Trouble is, after seeing 'em live, I have to say I don't either!

Pet Hate, however, are a different kettle of fish. The brothers Roberts have been around for so long now that maybe they've missed the boat as far as the big league goes, but it can't be denied that Pet Hate have plenty of good tunes to write home about. They do have an identity problem in that they're too rock 'n' roll to be punk and too punk to be rock 'n' roll, yet somehow they manage to fall gracefully between the two stools!

Alistair Terry has plenty of sass 'n' style, despite not looking like the Lee Roth figure he'd love to be, and his vocals on such groove tunes as 'Girls Grow Up Too Fast' and 'Cry Of The Wild' are solidly sterling. Here he is, treating *JB's* as if it were the *Garden* – and I like such enthusiasm!

All in all, Pet Hate provided an hour or so of solid, enjoyable rock 'n' roll! Maybe that's not sufficient to carry them all the way, but there's a good little band here that deserves a bit of your support, not to mention money! A new album's gonna be recorded soon, and after this enjoyable workout I for one will definitely be checking it out!

HOWARD JOHNSON

AIRRACE
Hammersmith Odeon, London

PERHAPS THE most depressing happening in 1985 was the not-so-graceful nose-dive of Airrace, the UK's finest ever Americanised soft rock band. Disadvantaged by internal disagreement, hit by external hassles and subject to the nags 'n' brags of those determined to put the boot in on a sound that wouldn't harm a tame shrew, Airrace cruised to a serene finale leaving at least one journalist severely dispirited.

Most of the original crew have gone their separate ways (Jason Bonham to Virginia Wolf and certain others to a project that I'm sworn to secrecy about), leaving leader and guitarist Laurie Mansworth to throw the Airrace handle back into gear with a low-grade collection of fresh faces, new management (Al Nalli

KONTINUEZ OVER

FROM PREVIOUZ PAGE

who used to handle Blackfoot) and a feet-finding British tour supporting Mancunian crooners Sad Café. So what's the verdict? A pale imitation of past splendour or a thoroughly convincing new edition?

In all honesty, I can't even begin to tell you. Support bands never get the best sound, that's a known fact (check out Ratt's recent visit for adequate proof), but I've rarely heard one as poor and f**ked-up as Airrace were treated to at the *Odeon*: all bass drum, hi-hat and no keyboards mixed up into a hideously sickening (and deafening) noise – like a nuclear holocaust or a night spent with your head tucked into the lavatory basin. As a result, I'm not prepared to offer judgement either way – good or bad.

What was made clear, however, is Mansworth's dominance over the others. Flitting between keyboards and face-contorting guitar solos, it soon became apparent that the man has surrounded himself with a band who, for the most part, appear to be little more than hired hands.

Only vocalist Ian Parry (tough and traditionally British) attempted to upstage Mansworth and, despite obvious small-time awkwardness, he nearly did it too!

Like I said, this show was far too messed-up by technicalities for an accurate conclusion to be drawn. For now, I'll wish 'em luck, but with competition around from the likes of FM, Virginia Wolf and Shy they – or perhaps more accurately Laurie Mansworth – haven't got an easy task ahead.

DEREK OLIVER

SILENT RUNNING
Marquee, London

'NO FAITH is blind!' So said Silent Running on their last single. And 'faith' is what it all comes down to. Six months ago Silent Running played the *Marquee* (reviewed *Kerrang!* 107), turning in a stunning performance of power and precision only to find themselves dropped by *EMI*. The company had lost faith. Maybe they never had any in the first place, who knows?

But it was faith that brought the punters out on this chilly evening to witness Silent Running's return to the stage after an overlong period of doubt and inactivity.

Sure, you could hear the joints creaking and the muscles being flexed for the first time in an age; sure, you could see the uncertainty in their movements as they began to recall what it was like to be in a band, but my faith, not blind but pure and strong in its clarity, was about to be rewarded.

Silent Running had come to showcase their extraordinary talents before the collected A&R representatives of the big companies – at least those who bothered to turn up (and there were some).

They unfurled the awesome 'Sanctuary' and the violent, caustic 'Emotional Warfare' and 'Shades Of Liberty', along with newer material like 'Winds Of War' and 'The Hunger', songs that have yet to find their proper groove, doubtless through having still to be recorded.

Silent Running made the trek to London to impress and I fail to see how they could have fallen down in this objective. They may not have played for some months, but they are still one of the finest rock'n'roll bands treading the boards at the moment. Sooner or later, somebody somewhere has to see this.

Until such time, Peter Gamble will continue to be one of the most energetic frontmen I can ever remember seeing, rarely standing still for more than two heartbeats as he pours sweat and blood into the songs. Meanwhile, Ian Gault's drums boomed with stadium-sized power ably supported by Richard Collett's bass.

The only problem was Tony Scott's guitar, which simply wasn't cutting through with any conviction. Then, around the fourth number ('Emotional Warfare'), the soundman decided it would be a pretty nifty idea to crank things up a bit and then it all began to fall into place. After that, it was plain sailing.

Or was it? Everything about Silent Running – their songs, their performance, their attitude – spells 'BIG BAND'! They've outgrown the *Marquee* and ought to be playing much larger venues. I find it incomprehensible that no record company has snapped these people up, but then again the industry doesn't seem much interested in quality product anymore.

Me? My faith remains undaunted.

DAVE DICKSON

THE MISSION
The Powerhouse, Birmingham

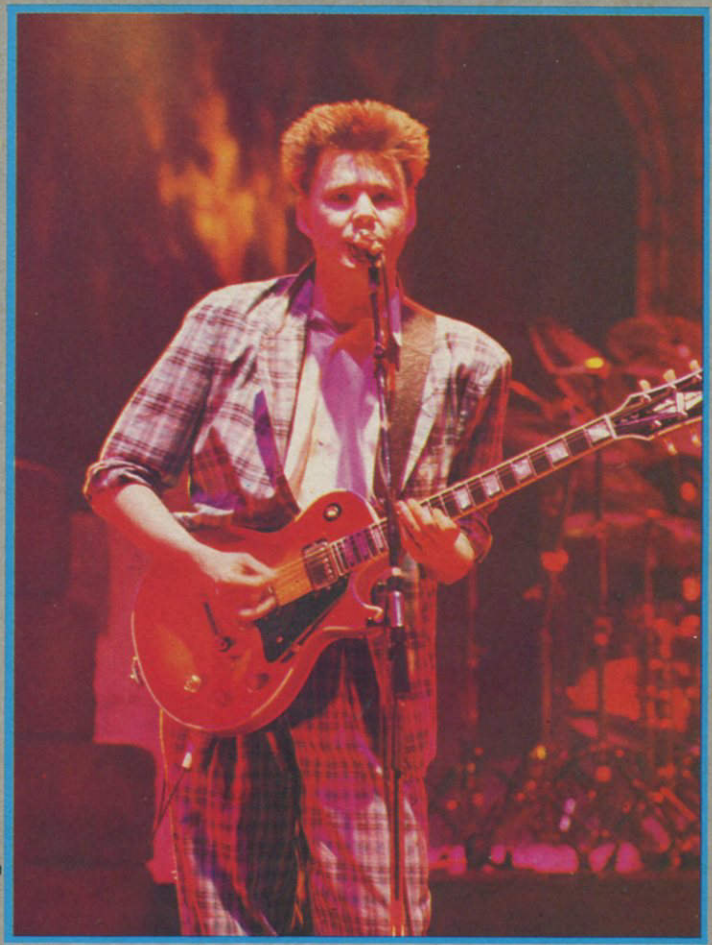
WHILE YOUNG Dickson's been crying into his *Cocoa Pops* over the split of his fave band, the very mystic Sisters Of Mercy, I've been getting heavily into the Sisterhood and liking what I sees 'n' hears!

Now this is complicated! Sisters' vocalist Andrew Eldridge has had a single, 'Giving Ground', at the top of the indie charts under the name of the Sisterhood, while Sisters' guitarist Wayne Hussey and bassist Craig Adams have been rocking across Europe (man!) in support of the Cult, *also* as the Sisterhood!

Confused? You won't be, if you witnessed the unveiling of a new backdrop at *The Powerhouse* proudly announcing the arrival of the Mission. So Hussey and Adams deferred on the politics. Who gives a monkey's when the music is doing not the talking, but the *shouting!*?

Joined by former Artery guitarist Simon Hinckler and Red Lorry, Yellow Lorry refugee drummer Mick Brown, the Mission is the Sisters distilled down to a very purist rock essence. No more drum machine, lots less dry ice ("Tastes fookin' horrible," says Hussey, now handling vocals too, "why can't it be strawberry flavour?"), lots more rock 'n' roll guitar from

A CELTIC FIRST



Pic George Bodnar

***STUART ADAMSON** of Big Country: 'one of the most endurable and exhilarating live bands'*

BIG COUNTRY
Hammersmith Odeon, London

AROUND A third of the way through this concert you might have been forgiven for thinking that the majority of the audience were fans, friends and relatives of the band bussed-in specially from 'north of the border'. I've seen some mad crowds at *Hammersmith* and elsewhere – often verging on the fanatical – but I don't think any have matched tonight's for sheer unrestrained, *genuine* enthusiasm.

So vocal was the appreciation, akin to a football crowd whose team was seconds away from a Cup Final win, that the members of the band were often to be found looking at each other with wide, questioning grins; Stuart Adamson simply couldn't make his introductions heard above the din – a mixture of appreciative cheers and repeated choruses of whichever song had just finished.

To their credit, Big Country responded. Acknowledging the fact that this crowd was more than they could have hoped for after such a long lay-off, they reciprocated with undisguised delight, a warming level of 'communication', five *genuine* encores and a performance of which they could justifiably feel proud.

After an absence of over a year it was perhaps predictable that their combination of a unique, distinctive sound and well-known songs of epic quality such as 'Wonderland', 'Fields Of Fire' and 'In A Big Country' would release pent-up emotions and fuel such a riotous response. But the new songs – 'Remembrance Day', 'I Walk The Hill' – showed that familiarity was a less important factor than the band's ability to write numbers so irresistibly stirring that they leave you with no choice but to 'go with the flow', believing that you've loved each one a hundred times before.

One instantly recognisable feature of Big Country is the twin-guitar frontline assault – a vast, spacious, swirling-all-around *sound* rather than a leaning towards technical virtuosity. And just as important, but less often noticed, is the remarkable ability of drummer Mark Brzezicki: adventurous, unpredictable and wonderfully inventive (providing intricate rhythmic patterns and precise, perfectly placed 'splashes' on what seem to be the most unlikely of beats), his 'feel' is possibly the key to why the band are able to play so many songs with a very similar basic rhythm and tempo without the set becoming tedious or sounding repetitive.

Performing on and against an elaborate set depicting a highland castle ruin, and playing songs which combine seductive Celtic mythology with hard-edged rock, Big Country showed that they have the power, grace and ability to tap a crowd's emotional reservoir, marking them as one of *the* most endurable and exhilarating live bands.

PAUL HENDERSON

twin-neck toting Hinckler; you guys are jes gonna go ape over this one, I can tell ya!

Now I know you're all dubious about this 'New Rock' business, but you've got no choice but to love covers of Neil Young's 'Like A Hurricane' and a storming 'Wishing Well' bunged into a set already chokka with gems!

With guitars on stun and a bass that hums and drums and socks it to you firmly in the gut, the likes of 'Sacrilege', 'Wastelands' and especially a real corker in (I think) 'Stay With Me' are such cast iron rock 'n' roll statements that you're gonna look very, very silly knocking 'em!

They've been very busy on this mission too as the new material comes pouring out in universally excellent form, only '1969' remaining from the Sisters' repertoire. As the final crashing chords of 'Shelter From The Storm' (not the Dylan ditty, I hasten to add!) fade into the night air all is well with the world!

If you loved the Sisters, like me and Dickson, you'll love these boys. If you didn't, well, you'll still love the Mission so these guys win both ways. Can't wait for the records after this performance

HOWARD JOHNSON

TANGERINE DREAM
Hammersmith Odeon, London

IT WOULD be all too easy to dismiss Tangerine Dream as a trio of musical intellectuals indulging in irrelevant synthesised doodlings. Or, slightly less dismissive, to acknowledge their position in rock's history as co-founders – along with Can and Kraftwerk – of the German 'electronic movement' of the early Seventies and for the dubious distinction of their '74 album 'Phaedra' probably having had more joints rolled on its cover than any other record (with the possible exception of Floyd's 'Dark Side Of The Moon'), but to say that they have no place in the current framework of rock.

Though that last point is probably technically true, it doesn't mean that what they do is without merit. Whilst listening to their albums is indeed a tedious affair, I found tonight's 'show' an intriguing experience after a recent overdose of 'Do you want to rock?!' A chance to sit back, watch and listen (with no 'participation' necessary) to a kind of audio-visual package – the closest thing to it probably being something like London's 'Laserium'.

The band presented a series of musical 'pieces' – the often seamless transition from one to the other being indicated more by lighting changes than musical hints – which called upon a whole dictionary of synthesised, electronic sounds, from ultra-bass 'booms', through infectious rhythmic percussion sequences, Bolivian pipes, lush tonal colours and choral 'wash', to sci-fi movie soundtrack material of the sort that usually accompanies a stranded piece of space-debris whizzing through the ether.

What did we find? Three static figures seated at banks of computer-age technology; back projections of clouds, geographical and archaeological features, architectural monuments, distant galaxies and other obscure cosmic co-ordinates; and inventive lighting incorporating changing geometrical shapes, probing beams and the commendable use of several of that most 'tacky' of lighting props – the mirror ball.

For those open-minded enough to take the risk, Tangerine Dream *could* prove a much more agreeable proposition than prevailing cynicism would have you believe.

PAUL HENDERSON

SHY
Hammersmith Odeon, London

THIS IS an important issue. Why oh why haven't Shy courted any degree of commercial success over the last 12 months as emphatically predicted by a wide variety of folk in the know?

The answer, as usual, is clouded by a variety of problems; indeed, the band's record company, *RCA*, have been toying with a number of options for some time and even the boys themselves have shown a degree of, er, shall we say flexibility of late in their presentation. Yet the overriding fact remains that Shy, despite their intentions, have barely dipped their toes in the great rock 'n' roll bathtub, and to be quite brutal if they don't get wet pretty soon they may well end up as drowned rats.

Now that may appear harsh, but it's awfully galling having to sit in seat M29 watching a dream slowly fade, especially when the quality of the band's performance has improved quite dramatically since, well since they supported UFO at this same venue last November.

Scoring attention with a brace of songs lifted from the criminally ignored 'Brave The Storm' LP, Shy managed to convert a good number of hardcore Twisted Sister fans (they were opening the show for Sister, a last minute coupling that struck me as curious to say the least), bravely placing a selection of new songs in the *melée* for added attraction. Of these, 'Talk To Me' and 'Emergency' leapt out as prime Shy with added aggression and mucho flash from guitarist Steve Harris who's turning out to be one of the UK's most talented young axeperts.

And frontman Tony Mills? Well, he managed to squash two rumours at least: he hasn't lost his voice and he's certainly no longer overweight! However, his arrogance is still an embarrassing problem, and though I know he doesn't mean to come across in this way, it is something that needs to be tackled ruthlessly.

Shy have amazing unfulfilled potential. Their new songs are better than ever and *RCA*'s confidence will, I'm sure, lead to the creation of yet another masterpiece of an LP.

The problem, as I see it, appears to be a lack of forward planning. Logistically speaking, this band has had more false starts than a nervous sprinter!

DEREK OLIVER

Girlschool
+GARY GLITTER
I'M THE LEADER OF THE GANG (I AM)
7" and 12" 3 TRACK EXTENDED MIX
LEADER
1
A great first from the GWR Entertainment Corporation Ltd.

SHORT CUTS

reviewed by MICK 'MINI' WALL

Pic Fin Costello

GIRLSCHOOL & GARY GLITTER: 'I'm The Leader Of The Gang (I Am)' (GWR 7"/12")

If you're a fan of the original double-G Number One hit single, I doubt if this reasonable cover-version will move you to open your wallet. But then, if you're old enough to feel like that about it, it doesn't matter anyway.

Girlschool and Gary Glitter . . . do they *really* have that much in common that they should want to record a single together? Outside of the obvious fact that both acts would like a hit very badly, I would have thought not. But here it is anyway: 'I'm The Leader Of The Gang (I Am)' by Girlschool and Gary Glitter. Motorbikes revving, guitars heavy breathing, everybody urging everybody else to COME ON! Cute.

HEAR 'N AID: 'Stars' (Vertigo)
God bless Heavy Metal and God bless the children of Ethiopia. God bless 'Stars' and God bless Ronnie James Dio. God bless one and all and God bless God . . .

No review necessary for this single, the most blessed Heavy Metal 45 in some time. The cause is just, even I know that by now, and the number itself beats seven shades of s**t out of either 'We Are The World' or 'Do They Know It's Christmas'.

Destined to be a future *Kerrang!* Number One, and with all the moolah raised going to buy food for a starving people, the quicker it happens the better things will be.

I don't know if I've *quite* got the stomach for the inevitable video/documentary overspill this single is going to generate, but for now I'm happy to peddle the song.

It's a good one. S**t hot, in fact. And you should buy it.

JOHN COUGAR MELLENCAMP: 'R.O.C.K. In The U.S.A.' (Riva 12")
It's another all-clap-hands-and-sing-living-in-a-small-town-eating-sh**ty-junk-food-and-bonking-the-blonde-next-door ditty from good ol' John Cougar. AM-ERI-CA! AM-ERI-CAR! WE-LOVE-YOOO! And all that phoney stuff. Brilliantly performed rock 'n' roll, natch. But what a duff eat-s**t statement. I hate the blank look patriots get in their eyes when they start *singing* . . .

THE FIRM: 'All The King's Horses' (Atlantic)
Very little chance of doing any mean business as a single in the UK, 'All The King's Horses' is still one of the niftiest moments from the Firm's second album. A Paul Rodgers song, there is little evidence of the presence of Jimmy Page. Indeed, as an album track the number is a pleasant enough ride, but minus a more endowed sense of forked-lightning dynamics, as a single I don't see it at all.

DOKKEN: 'In My Dreams' (Elektra)
Blandsville, baby. Hunky guitars, creamy sugar vocal harmonies, punchy production and a big fat zero for a song. Tra-la, tra-la . . .

BIG COUNTRY: 'Look Away' (Mercury 12")
For no good reason, I've always equated Big Country with prime-time, high-life, late-Seventies Thin Lizzy: those same tormented Celtic oaths, those heavily stylised duelling guitars, and the dreamy head-bowed romanticism of it all. For that same no good reason, I've always rather disregarded Big Country's quite staggering vinyl achievements; I was always a die-hard Lizzy-man myself, you see.

JOHN COUGAR: Sporting the patriotic blank look!

However, with 'Look Away' I've finally lost my filthy prejudices and fallen for a single brimming over with style; high-tech *rock* style. What the 7" version is like I may never get around to finding out first hand, but my radio will be playing it for me any day now, anyway. The 12" version, though, is a gas. Solid! Guitars that bounce like girls and gush like tears. Sad-eyed merman lead vocals, and an orchestra of percussion weaponry.

That, and a demented drug addict at the mixing desk, make 'Look Away' my favourite Big Country single yet.

ZZ TOP: 'Rough Boy' (Warner Brothers)
From the 'Afterburner' album, Zee Zee's Big Ballad. With its lush production, whiskey-sour vocals and two spine-tingling guitars breaks to make you go weak at the mouth, 'Rough Boy' is bluesy and smooth. Whether this means it will also be a hit single . . . well, I wouldn't like to lay money on it, but it does sort of sneak up on you a lot, given half-a-chance, some very low lights and a good friend to smooch with . . . Yee-ha, girls, this one's for you!

PETER GABRIEL: 'Sledgehammer' (Virgin 7"/12")
Sleaze-horns and a crawling snake for a guitar, drums that puff out their chest and roll like a train, swinging, swinging in the breeze, pushed and pummelled by the rain of the bass, then Peter Gabriel in his camp-heroic Otis Redding red beret, sounding like Alan Gorrie from the old Average White Band, with another of his weird tales for us to whistle along to.

'Sledgehammer', 12" version – only slightly longer, more played out than the 7", is the most entertainingly musical pop single likely to get a smell of the charts I've heard since the last Kate Bush record.

One of the world's most fascinating and perennial talents, Peter Gabriel does not often release singles, but when he does they're nearly always worth buying. 'Sledgehammer' is no exception. I smell HIT all over it, and I predict that the forthcoming album, if this is anything to go by, will be another quiet masterpiece.

GTR: 'When The Heart Rules The Mind' (Arista)
Ultimately, GTR may be aiming squarely for the American AOR audience, but right now there are precious few who can pull it off with as much panache and in-built cool as this strange new partnership formed by the Two Steves, Hackett and Howe.

Alongside fresh talents like Jonathan Mover (drums), Phil Spalding (bass) and Max Bacon (lead vocals), Hackett and Howe have created a diamond-hard rock sound, shaded with all the subtle complexities of a dynamic melodic infra-structure. The GTRS all sound gorgeous, and producer Geoff Downes gives the number the full digital treatment.

What can I say? It's a winner; commercial as hell, but twice as tasteful. Cinemascope rock, oblong and dazzling, for the *MTV intelligentsia.*

KEEL: 'Because The Night' (Vertigo 12")
How to ruin a perfectly good song – give it an inane and pedestrian Heavy Metal treatment: that should squeeze the soul right out of it.

Co-written in the Seventies by Bruce Springsteen and, much more interestingly, Patti Smith, 'Because The Night' is a great ballad blessed with poetical lyrics, a ghostly introductory first verse and a rousing, theatrically *bleeding,* chorus. Somehow Keel have managed to transform it into a bland and toothless hunk of garage pop-Metal. Ghastly.

DEMON: 'Demon' (Clay 12" EP)
Well, they've certainly changed since their debut album, 'Night Of The Demon'. The Metal has all but melted and in its place is a far smoother, somewhat blander concoction of material aimed at, I suppose, the AOR audience. Five songs here, all of them solidly performed, just lacking that billion dollar baby production that always, but *always,* characterises a genuine AOR hit.

THE BOLSHOI: 'Away' (Beggars Banquet 12")
The drummer in the Bolshoi told Dave Dickson – yes, *him* again! – that the Bolshoi all "hate *Kerrang!*" Can you imagine that?! Well, we hate you too, Bolshoi!

There, that's fixed 'em.

PHANTOM, ROCKER & SLICK: 'My Mistake' (EMI America)
What? I didn't mention the record by the Bolshoi? F**k.

THE BOLSHOI: 'Away' (Beggars Banquet 12")
This record by the Bolshoi does good until the singer comes in and the song starts. After that it's all DOOM AND GLOOM/ UNDER THE BED IN MY ROOM/ DOOM AND GLOOM/ CLUTTER-ING UP MY ROOM/ AWAAAAAYYYYY!!

Awright. Back to business.

PHANTOM, ROCKER & SLICK: 'My Mistake' (EMI America)
A lightweight number given the full sumptuous honky-tonk treatment by the boys with some unexpected help from Mr Keith Richards on that rheumy-eyed guitar of his. Great sound they have here, but a poor singer singing an even poorer song.

INXS: 'What You Need' (Mercury 12" re-mix)
Ah . . . this I can taste at the back of my throat. Some skeletal T. Rex, white-trash guitar riffing, muted jive horns, gasping eyes-shut vocals that don't block out the light, and the rest is 100 per cent honky-assed funk-junk, throwaway and fast, just another dull clockwork orange disco night out. *Much* overrated . . .

THE ALARM: 'Knife Edge' (IRS 7"/12")
Good band, the Alarm. I dig all their natty influences; bits of the Who, the Small Faces, smudges of old-style Clash, it's all there, snared by the chiming guitars and the football terrace choruses. However, 'Knife Edge' is a curious choice for a single as the hook doesn't really cut deep enough to wound the charts. A fine slice of glammed-up eclecticism, all the same.

GREGORY'S GOAL

With a new album, 'Silk And Steel', due for release, GREGG GIUFFRIA (pictured right) reveals that, despite reports to the contrary, his band *is* still an ongoing concern – a more straight-ahead, song-oriented direction being the order of the day this time around. But where does this leave the much-vaunted reunion of the man's former group, Angel? SYLVIE SIMMONS reckons it'll be 'all-white' on the night . . .

I THINK IT WAS Van Halen's minder who first told me Giuffria were dead, but I can't be sure.

Whoever it was, he wasn't the last. Everywhere I went it seemed, bands – LA bands especially – would respectfully put down the hairspray and say, "Giuffria? Aren't they dead? Weren't they kicked off the Purple tour? Abandoned by its line-up? Wasn't Gregg Giuffria waiting by the phone for the call from Barry Brandt, Frank Dimino, Felix Robinson and Punky (*ah, Punky*) Meadows to take the bleached Emma Peel jumpsuit out of the mothballs and get Angel flying again, while Ritchie Blackmore was sticking pins in one of those little white-suited poodle-top dolls the Japanese girls have left over from the old days . . .?"

"That's what they would *like* to think!"

Reports of Giuffria's death, to quote Mark Twain, are greatly exaggerated. Hell, for the man who just survived a hijack – a knife-wielding loony took Greg and 220-of-lesser-glory hostage on a plane ride home to LA from Texas – a run-in with the Man In Black and two musicians in not-very-much-at-all (judging by the back cover of the first Giuffria album) is a doddle. Or so he says, sitting on the sofa with band vocalist David Glen Eisley at his side.

"Wishful thinking on their part."

Take the new Giuffria album, 'Silk And Steel'. Or the two new band members, one of which (that Japanese doll's in for some puncturing!) is "the *best* guitar player; there is absolutely *no* guitar player that can touch him, not even stand in the same room". Or a massive tour, just underway, that might even bring them to Britain later this year.

"We traded two in for two others," says David of bassist Chuck Wright (now with Quiet Riot) and guitarist Craig Goldie's departure (to Dio *via* Driver) and Lanny Cordola and David Sikes' arrival, respectively. "It was just a chemistry imbalance. When you're out on the road for that amount of time, you eventually find out who you get along with and who you don't get along with and musical directions and everything."

"We just changed ranks and improved things," Gregg nods.

So why did David Glen (and drummer Alan Krigger, but he's not here to ask) stick around when the others were so intent on leaving?

"There were so many reasons why they left, and we had our reasons for letting them go. Gregg and I," says David, "have something – setting aside petty differences and personalities – that we wouldn't want to throw away. We bring the best out of each other."

"The mentality behind the other two," says Gregg, "they're just looking a short distance –"

"Jumping the gun," David picks it up. "We were together before" – back when Gregg was doing demos with everyone in town, from Rudy Sarzo to Toto to Punky Meadows (*ah, Punky!*) to David Glen Eisley – "so you're in a better position to know what's happening. *They* came in later and said, 'Why aren't we getting all the gratification Gregg and Dave are getting, *right now*?' And that's impossible. It's like take it one step at a time."

"You have to pay your dues," says Gregg. "I'm not saying we have paid our dues, but", he smiles, "we've paid a little bit more dues . . ."

Pic Chris Walter

DAVID GLEN EISLEY (pictured top centre in new Giuffria line-up): "When we supported Deep Purple we were like a thorn in Ritchie Blackmore's butt"

SO WHAT are this bass player and new young guitar god like, then?

"The bass player is from Aldo Nova. Lanny's very good. It's extremely exciting. We had a million audition tapes – some of the weirdest things you've ever heard; people were sending tapes on a ukelele – and Dave picked up the last tape at the office, and it was classical music on an acoustic guitar."

"So I called up Gregg'" says David, "and said, 'What do you think?' We dragged everybody down to rehearse that evening – everybody was at home, flopped out, drinking beer, and when we got down there the kid was waiting. And we got started – and he just blew us away!"

"He's not playing any kind of style like you've ever heard before," says Gregg. "It's nothing like what you would expect."

For that matter, neither's 'Silk And Steel'; not if you were hoping, praying, slaughtering the fatted calf to the Holographic Head On High for more stuff in the 'Awakening' mode, all texture and bombast and OTT pomp-rock, full-tilt production, anyway. This one was produced by Pat Glasser, who sat at the controls for the last couple of Night Ranger albums.

"This is more straight-ahead. We really wanted to push ourselves in a songwriting direction," says Gregg. He sees my face fall faster than Sigue Sigue Sputnik off the charts. "It's not copping-out either, or trying to be commercial or anything – just writing songs that make sense and really do say something. Not that the first album didn't, because I like the first album. I'd say for third album we'll probably do one over-produced," he laughs.

"The sound is still big and full, though," David tries to cheer me up, "just a little more song-oriented. I think that had a lot to do with just playing together on the road, and going out for three months with Foreigner. It was like going to rock 'n' roll college."

"Yes," agrees Gregg. "I think Mick Jones and Lou Gramm are geniuses."

I'd better not say what they think of Deep Purple.

So Blackmore threw you off the Purple tour?

"No, no. We split. That was kind of fun," Gregg laughs. "I said something like, 'We're leaving. We're going to tour with a band whose album's on the charts!'"

"He probably thought, 'These guys are mild-mannered'," says David. "'They're no threat, and our audience will probably throw hatchets at them.' And we went out there and kicked ass! Our album was up in the charts, and we were like a thorn in his butt."

"It was not the right chemistry," says Gregg. "When he said not to play certain songs, don't play a guitar solo, I just went off the deep end!" And that from a man who admits to eating, drinking and breathing Deep Purple and the like in the past. "I grew up on that stuff! We put a few Heavy Metal songs on the new record too, like we did on the first album. You can take our current songs and draw parallels and comparisons with the ten songs on the first album."

SO WHAT about this rumoured Angel reformation?

"I don't think that they should reform," says Gregg.

Because he owns the name? He was going to call Giuffria 'Angel' at one point, wasn't he?

"It was only for a lack of anything else to call it, and because business-wise it was a way to get in the door – that was what I was concerned with – until this developed enough.

"As far as the other four starting Angel back up – I'll be the first one to know it if it does! At one point they called me about doing something and then even producing it, and I thought, 'that's kind of a fun idea' – if it was a different time and a different situation. I'm doing something else now. It's like having one job and saying, 'Well yeah, I'll come over in my lunch break and do my old job!'"

"*I'll* do it", offers David.

I heard that White Sister's old keyboard player Gary Brandon's already beaten him to it.

"I didn't hear that one!" says Gregg.

Have they asked for his old costumes back yet for the new member?

"We had so many of them, I don't even know where they all are," says Gregg. "When we went to Japan this last tour, David was just crying with laughter – they'd saved all these dolls with Angel on for seven years, all the outfits on them! I've got enough Angel collectables over there to do me for a while."

If Angel got really big again he could make a fortune selling the stuff.

"Yes – and the inside stories. How much hairspray was *really* used . . .!"

SO, GREGG, anything you want to say in conclusion?

"I want to say there's a real sincerity on this new album. The songs are real important to us. And whatever people might think, some of them are different. They're not your standard 'hard rock' tunes. We're not going to be Air Supply either, but there's some power ballads on there that are real sincere songs."

"I want to say there's a real sincerity on this new album. The songs are real important to us . . . there's some power ballads on there that are real sincere songs"
Pic Chris Walter

LOCAL CHART

1 FIRST VISIT **Rogue Male** (Music For Nations)
2 COME OUT AND PLAY **Twisted Sister** (Atlantic)
3 DONE WITH MIRRORS **Aerosmith** (Geffen)
4 WARHEAD **Iron Cross** (Micro-mix)
5 GONE WITH THE WIND **Rhett Forrester** (Bernett)
6 BASHFUL **Bashful** (Arctic)
7 DOWN FOR THE COUNT **Y&T** (A&M)
8 INNOCENCE IS NO EXCUSE **Saxon** (Parlophone)
9 KNOCKIN' ON HEAVEN'S DOOR **Heaven** (Columbia)
10 CALL OF THE WILD **Lee Aaron** (Roadrunner)
11 AFTERBURNER **ZZ Top** (Warner Brothers)
12 HERMAN ZE GERMAN AND FRIENDS **Herman Rarebell** (Capitol)
13 AMNESTY **Zoetrope** (Combat)
14 FLY ON THE WALL **AC/DC** (Atlantic)
15 DMN **Victim** (Azra)
16 SEVENTH STAR **Black Sabbath Featuring Tony Iommi** (Vertigo)
17 ASYLUM **Kiss** (Vertigo)
18 DED ENGINE **Ded Engine** (Pentagram)
19 HOLE IN THE SKY **Pandemonium** (Metal Blade)
20 SOLDIERS UNDER COMMAND **Stryper** (Enigma/Stiff)
21 MARCHING OUT **Rising Force Featuring Yngwie J. Malmsteen** (Polydor)
22 BATTLE AT HELMS DEEP **Attacker** (Metal Blade)
23 THE LAST COMMAND **W.A.S.P.** (Capitol)
24 HEART **Heart** (Capitol)
25 IN THE BEGINNING **Malice** (Atlantic)
26 THEATRE OF PAIN **Mötley Crüe** (Elektra)
27 HUNGRY EYES **Hanover** (MCA)
28 JIMI PLAYS MONTEREY **Jimi Hendrix** (Polydor)
29 DON'T METAL WITH EVIL **Halloween** (Motor City Metal)
30 SOLDIERS OF THE NIGHT **Vicious Rumours** (Shrapnel)

Compiled by radio station WFBG AM-FM, *Altoona, Pennsylvania.*

Anyone wishing to have their local chart/radio playlist published should send a copy to: ***Kerrang! charts, Greater London House, Hampstead Rd, London NW1 7QZ.***

STAR CHOICE

WOLF HOFFMANN (ACCEPT)
'HEART' Heart (Capitol)
'BACK IN BLACK' AC/DC (Atlantic)
'HIGHWAY TO HELL' AC/DC (Atlantic)

TOM FARMER (OUTSIDE EDGE)
'ELIMINATOR' ZZ Top (Warner Brothers)
'RECKLESS' Bryan Adams (A&M)
'WELCOME TO THE REAL WORLD' Mr. Mister (RCA)

MARK 'THE ANIMAL' MENDOZA (TWISTED SISTER)
'MONTROSE' Montrose (Warner Brothers)
'THE PACK IS BACK' Raven (Atlantic)
'RUN FOR COVER' Gary Moore (10 Records)

MARTEE LEBOW
'RIPTIDE' Robert Palmer (Island)
'SCARECROW' John Cougar Mellencamp (Riva)
'PACK UP THE PLANTATION' Tom Petty & The Heartbreakers (MCA)

IMPORTS

1 PLEASURE TO KILL **Kreator** (Noise)
2 RUSSIAN ROULETTE **Accept** (Indisc)
3 BRIEF ENCOUNTER **Marillion** (Capitol)
4 TURBO **Judas Priest** (CBS)
5 BEYOND THE PALE **Fiona** (Atlantic)
6 THE FINAL FRONTIER **Keel** (Gold Mountain/MCA)
7 THRILL OF A LIFETIME **King Kobra** (Capitol)
8 TAKE WHAT YOU WANT **Hurricane** (Roadrunner)
9 FINAL STRIKE **Backwater** (Disaster)
10 POWER LINES **Jim Foster** (RCA)

INDIE METAL

1	1	MASTER OF PUPPETS **Metallica** (Music For Nations)
2	2	SPREADING THE DISEASE **Anthrax** (Music For Nations)
3	—	UNVEILING THE WICKED **Exciter** (Music For Nations)
4	3	SURRENDER **Joshua** (FM)
5	5	ON A STORYTELLER'S NIGHT **Magnum** (FM)
6	4	BURNING AMBITION **Chariot** (Shades)
7	—	FATAL PORTRAIT **King Diamond** (Roadrunner)
8	—	BEHOLD THE BEGINNING **Diamond Head** (Metal Masters)
9	6	RIDE THE LIGHTNING **Metallica** (Music For Nations)
10	14	ANTHOLOGY **Magnum** (Raw Power)
11	9	KILL 'EM ALL **Metallica** (Music For Nations)
12	7	SOLDIERS UNDER COMMAND **Stryper** (Enigma/Stiff)
13	12	KOMMANDER OF KAOS **Wendy O. Williams** (Zebra)
14	11	OFFICIAL BOOTLEG **Venom** (American Phonograph)
15	15	RACE WITH THE DEVIL **Girlschool** (Raw Power)
16	8	FORCE MAJEURE **Baby Tuckoo** (Music For Nations)
17	10	I'LL GET YOU ROCKIN' **The Godz** (Heavy Metal America)
18	13	ANTHOLOGY **Uriah Heep** (Raw Power)
19	17	ERIC MARTIN **Eric Martin** (Music For Nations)
20	19	BEST OF HANOI ROCKS **Hanoi Rocks** (Lick)

VIDEO

1	1	ALCHEMY LIVE **Dire Straits** (Channel 5)
2	7	LIVE IN RIO **Queen** (PMI)
3	11	LIVE IN CONCERT **Dio** (Channel 5)
4	4	LIVE – UNDER A BLOOD RED SKY **U2** (Virgin)
5	3	GREATEST FLIX **Queen** (PMI)
6	8	LIVE AFTER DEATH **Iron Maiden** (PMI)
7	9	DANCE ON FIRE **the Doors** (CIC)
8	2	THE UNFORGETTABLE FIRE COLLECTION **U2** (Island Pictures)
9	6	LIVE AT THE NEC, BIRMINGHAM **Status Quo** (Channel 5)
10	12	LET THERE BE ROCK **AC/DC** (Warner Home Video)
11	15	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
12	13	GENESIS LIVE – THE MAMA TOUR **Genesis** (Virgin)
13	—	LIVE **Saxon** (Channel 5)
14	—	EASY LIVIN' – A HISTORY **Uriah Heep** (Virgin)
15	—	WORLD WIDE LIVE **Scorpions** (PMI)

KERRANG!

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SINGLES

1	7	A KIND OF MAGIC	**Queen** (EMI)
2	1	HARLEM SHUFFLE	**Rolling Stones** (Rolling Stones Records/CBS)
3	—	WHY CAN'T THIS BE LOVE?	**Van Halen** (Warner Brothers)
4	8	THESE DREAMS	**Heart** (Capitol)
5	4	THIS TIME	**Bryan Adams** (A&M)
6	—	ROCK 'N' ROLL GIPSY	**Saxon** (Parlophone)
7	2	SILENT RUNNING	**Mike & The Mechanics** (WEA International)
8	9	I CAN'T HOLD BACK	**Survivor** (Scotti Brothers)
9	—	AMERICAN STORM	**Bob Seger & The Silver Bullet Band** (Capitol)
10	11	TALK TO ME	**Stevie Nicks** (Modern Records/Parlophone)
11	6	UNDER A RAGING MOON	**Roger Daltrey** (10 Records)
12	13	EDGE OF DARKNESS	**Eric Clapton with Michael Kamen** (BBC)
13	23	SMOKIN' IN THE BOYS ROOM	**Mötley Crüe** (Elektra)
14	10	SHOT IN THE DARK	**Ozzy Osbourne** (Epic)
15	5	HOT GIRLS IN LOVE	**Cherry Bombz** (Lick)
16	25	MARKET SQUARE HEROES	**Marillion** (EMI)
17	15	IT'S ALL GONE	**Chris Rea** (Magnet)
18	20	SHAKE YOUR FOUNDATIONS	**AC/DC** (Atlantic)
19	3	BURNING HEART (THEME FROM 'ROCKY IV')	**Survivor** (Scotti Brothers)
20	22	CREEPING DEATH	**Metallica** (Music For Nations)
21	24	YOU'RE IN LOVE	**Ratt** (Atlantic)
22	18	SARA	**Starship** (RCA)
23	17	I CAN'T WAIT	**Stevie Nicks** (Modern Records/Parlophone)
24	29	RUN TO THE HILLS (LIVE)	**Iron Maiden** (EMI)
25	—	AMBITIOUS	**Jeff Beck** (Epic)
26	12	VOICES	**Russ Ballard** (EMI America)
27	14	WALK OF LIFE	**Dire Straits** (Vertigo)
28	16	FOR AMERICA	**Jackson Browne** (Asylum)
29	19	NIGHT RUN	**UFO** (Chrysalis)
30	27	VICE VERSA	**Samson** (Capitol)

ALBUMS

1	—	DIRTY WORK	**Rolling Stones** (Rolling Stones Records/CBS)
2	—	5150	**Van Halen** (Warner Brothers)
3	—	MEAN BUSINESS	**The Firm** (Atlantic)
4	—	MASTER OF PUPPETS	**Metallica** (Music For Nations)
5	1	BROTHERS IN ARMS	**Dire Straits** (Vertigo)
6	2	NO JACKET REQUIRED	**Phil Collins** (Virgin)
7	49	HEART	**Heart** (Capitol)
8	—	9012 LIVE – THE SOLOS	**Yes** (Atco)
9	4	CUTS LIKE A KNIFE	**Bryan Adams** (A&M)
10	7	ROCK A LITTLE	**Stevie Nicks** (Modern Records/Parlophone)
11	8	RECKLESS	**Bryan Adams** (A&M)
12	9	UNDER LOCK AND KEY	**Dokken** (Elektra)
13	5	SEVENTH STAR	**Black Sabbath Featuring Tony Iommi** (Vertigo)
14	—	CODE OF THE ROAD	**Nils Lofgren** (Towerbell)
15	6	LIVES IN THE BALANCE	**Jackson Browne** (Asylum)
16	3	THE ULTIMATE SIN	**Ozzy Osbourne** (Epic)
17	—	SPREADING THE DISEASE	**Anthrax** (Music For Nations)
18	11	ALCHEMY	**Dire Straits** (Vertigo)
19	13	THE UNFORGETTABLE FIRE	**U2** (Island)
20	14	LOVE OVER GOLD	**Dire Straits** (Vertigo)
21	—	UNVEILING THE WICKED	**Exciter** (Music For Nations)
22	16	AFTERBURNER	**ZZ Top** (Warner Brothers)
23	10	FINYL VINYL	**Rainbow** (Polydor)
24	32	THEATRE OF PAIN	**Mötley Crüe** (Elektra)
25	—	SURRENDER	**Joshua** (FM)
26	12	MISPLACED CHILDHOOD	**Marillion** (EMI)
27	23	WAR	**U2** (Island)
28	22	ELIMINATOR	**ZZ Top** (Warner Brothers)
29	20	LIVE – UNDER A BLOOD RED SKY	**U2** (Island)
30	17	MAKING MOVIES	**Dire Straits** (Vertigo)
31	46	FLY ON THE WALL	**AC/DC** (Atlantic)
32	33	THE WEDGE	**Pallas** (Harvest)
33	18	KAIZOKU-BAN	**Accept** (Portrait)
34	—	ON A STORYTELLER'S NIGHT	**Magnum** (FM)
35	—	SKIN	**Peter Hammill** (Foundry/Virgin)
36	28	SALOME	**the Enid** (Enid)
37	26	COME OUT AND PLAY	**Twisted Sister** (Atlantic)
38	15	BORN IN THE USA	**Bruce Springsteen** (CBS)
39	36	THE VERY BEST OF CHRIS de BURGH	**Chris de Burgh** (Telstar)
40	24	INVASION OF YOUR PRIVACY	**Ratt** (Atlantic)
41	—	BURNING AMBITION	**Chariot** (Shades)
42	—	ZENO	**Zeno** (Parlophone)
43	38	LIVE AFTER DEATH	**Iron Maiden** (EMI)
44	40	FUGAZI	**Marillion** (EMI)
45	39	SCARECROW	**John Cougar Mellencamp** (Riva)
46	—	FATAL PORTRAIT	**King Diamond** (Roadrunner)
47	21	SCRIPT FOR A JESTER'S TEAR	**Marillion** (EMI)
48	25	QUEEN'S GREATEST HITS	**Queen** (EMI)
49	27	EYE OF THE TIGER	**Survivor** (CBS Nice Price)
50	29	STEREOTOMY	**the Alan Parsons Project** (Arista)

PLAYLIST

MALCOLM 'RED BARON' DOME
'BEYOND THE PALE' Fiona (Atlantic import)
'LITTLE MISS DANGEROUS' Ted Nugent (WEA International)
'RUNNING HOT' Outside Edge (10 Records)

MICK 'HANGING JUDGE' WALL
'BRIEF ENCOUNTER' Marillion (Capitol import)
'PICTURES FOR PLEASURE' Charlie Sexton (MCA)
'ADDICTED TO LOVE' Robert Palmer (Island 45)

GEOFF 'MEGA MILK KUP' BARTON
'FIGHT FOR THE KILLER' Railway (track from the 'Railway II' LP on Roadrunner)
'PLEASURE TO KILL' Kreator (Noise import)
'CARNIVORE' Carnivore (Roadrunner)

MARK 'WIG? WOT WIG?' PUTTERFORD
'5150' Van Halen (Warner Brothers)
'1984' Van Halen (Warner Brothers)
'ABSOLUTE BEGINNERS' David Bowie (Virgin 45)

KOMING ATTRAKTIONS

DIO ● AC/DC
SHY ● STRANGEWAYS

THE NEW ALBUM FROM 'FOREVER'
(HM USA 66)

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THAT'S WHAT!
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